NOTES

ON THE

HIGH SCHOOL READER.

BY

G. DAWSON, B.A., F.C.D.

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HIGH SCHOOL READER,

AND

BIOGRAPHICAL SKETCHES.

BY

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TORONTO:

G. M. ROSE & SONS,

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PREFACE.

In presenting the complete annotation of the High School Reader, the author has to thank his fellow-teachers in the Public Schools, High Schools, and Collegiate Institutes for the cordial reception accorded to the pioneer volume of Notes on some of the selections, issued a few months ago; and he trusts that the now completed edition will be found as useful a preparation for the class-room as its predecessor has proved to be.

As to the general plan followed in these Notes, little need be added to what was announced in that little brochure:—

(1) It is not intended that the 'Notes' should be regarded as a substitute for careful instruction by the teacher, and still less for careful preparation by the pupil in each extract of the Reader. All that is aimed at is to put the student in possession of such information as will enable him to enter on an intelligent *study* of the passage under consideration; hence the annotator has carefully avoided the common practices of *tabulating* statements, and labeling, or libeling, the authors with cut and dried quotations of the opinions of the critics. He has not, however, consciously avoided the discussion of anything that seemed to him at all likely to cause serious difficulty to an ordinary student, nor has he adopted the easy plan of slurring over an obscurity by means of a question more easily asked than answered.

(2) An effort has been made to present such Biographical Sketches, at least of the more important authors, as would inspire the student with a living interest in the subject of the sketch. Nothing is related of any author except such incidents as seemed to bear directly either on the formation of his character or of his style; and wherever it seemed advisable to guide the student to a fair estimate of his author, such clues have been thrown out as appeared most likely to answer the purpose.

(3) The well-read teacher will no doubt detect many points in which the critical estimate here given differs, and in some cases widely, from the average estimate of the professional critics—e.g. as to the literary value of the laureate odes of Tennyson—but if these divergences from the too well beaten path serve no other purpose, they may at least help the pupils to understand that the

chains of mere authority may be too galling, and that in literary criticism, as in all other branches of human learning, the grand desideratum is that each should learn to think for himself, and be able to give a reason for the faith that is in him.

(4) If the pupil has been very frequently warned against the sceptical tendency of much of our verse of to-day, it is not only because it seemed well to guard thoughtless readers against the subtlety of Agnostic poison, but because, from a purely literary view, it seemed that the baleful influence of the new No-creed is likely to be as fatal to poetry as to morals and religion.

(5) It ought not to be necessary to offer any apologies for the introduction of so much Etymological matter into the notes. Surely the time has come when we ought to make an effort to lift our more advanced pupils, and especially those who are about to become teachers of others, out of the worn rut of mere Latin and Greek roots, and to let them see that their language, the noblest and most useful that has yet been developed among men, belongs to an immense family of languages, of which Latin and Greek are but humble members. It will be noticed that wherever the Etymology clearly pointed to an Anglo-Saxon root, this has been given to the exclusion frequently of the other forms in which the same root appears in cognate dialects; this has been done partly to avoid unnecessary detail, partly in order not to impose too severe a task on the memory of the student. For the same reason the annotator has, except in a very few instances, shunned the temptation, to which his early studies exposed him, of referring words in our language back to the Sanscrit roots in which most words in the Aryan languages occur in their most ancient, and therefore purest forms.

The imperative necessity of economising space must be accepted as the reason for the neglect of all "paragraph laws," in the Biographies, sepecially; though, after all, there is no very deep moral obliquity involved in even the utter ignoring of these and similar fabrications of the theoretical grammarians.

In conclusion, any suggestions for the improvement of these notes will be thankfully received by the publishers and the author.

R. DAWSON.

High School,
Weston, Sept., 1887.

NOTES

ON

THE HIGH SCHOOL READER.

FROM THE FIRST BOOK OF KINGS.

KING SOLOMON'S PRAYER AND BLESSING.--Extract I., page 33.

Introductory Sketch.—The Books of Kings are so called because they relate the history of the Kings of Israel and Judah from the time of Solomon (c. 1015 B.C.), till the final dissolution of the kingdoms and downfall of the state,—a period of four hundred and fifty-five years. They are evidently compiled from older and more voluminous records, more than one editor, in all probability, having been engaged in the compilation ; but by whom these old records were digested into their present form is not known. A Jewish tradition ascribes the work to Jeremiah ; while others attribute it to Isaiah, and still others to Ezra. Space would not permit a full discussion of the subject here ; nor, indeed, would this be a suitable place for such a discussion. In the original the two Books of Kings formed only one book, as was the case also with the Books of Samuel ; the division being made in each case by the translators who prepared the Septuagint, or old Greek version. These translators gave the title Books of Reigns, or Kingdoms, to the works known in modern versions as the Books of Samuel and Books of Kings, the latter forming the third and fourth books of the series. It would have been a more artistic sub-division had they arranged the Kings in three books, corresponding to the three periods covered by the events described :—1, narrating the history of the reign of Solomon ; 2, the histories of the separated kingdoms of Judah and Israel ; 3, the history of Judah, after the disruption of Israel. The historical credibility and value of the Books of Kings is attested by strong external and internal evidence, and they have in all ages been regarded as strictly canonical both by the Jewish and the Christian churches,

(The absence of notes on this extract and the one immediately following it will be readily excused by those who do not believe that the Bible should be made the vehicle for the communication of secular knowledge in the school-room.)

ISAIAH.

INVITATION.—Extract II., page 39.

Introductory Sketch.—Nothing is really known, much has been ingeniously conjectured about the parentage and history of ISAIAH, the first in order of the four Greater Prophets. Even his personality has been denied by some writers, who would have it that the book of ISAIAH is merely a compilation of isolated and scattered prophecies, collected and arranged during the Captivity at Babylon. This position has been vigorously and successfully attacked by Hengstenberg, Lee, Jahn, and others; but we cannot here discuss the merits of the question. He prophesied during the reigns of Uzziah, Jotham, Ahaz, and Hezekiah; and from the frequency of his predictions concerning the Messiah, he has been called the Evangelical prophet. A Jewish tradition asserts that he was sawn asunder by order of Manasseh; but, needless to say, the story is a very doubtful one, and in fact we know as little of the manner of his death as we do of his mode of life. His style is marked by the absence of all straining after effect, but is lofty and well sustained throughout, possessing in its perfection all the harmony and grace of the old-time Hebrew poetry. Pre-eminent among the sacred poets of antiquity are Job, David, and Isaiah;—Job excelling in strength of description, and David in tenderness, while Isaiah transcends not only these but all other poets in sublimity. In many respects he resembles Homer; but even Homer is far surpassed in dignity and grandeur, both of conception and expression, by the Hebrew poet. Comparing the writings of the four Greater Prophets, we observe that Jeremiah is distinguished by the yearning tenderness and plaintive melody with which he treats subjects of a mournful, elegiac character; Ezekiel blazes forth with an uncommon energy and ardour, denouncing God's judgments with a fiery earnestness too truculent to admit of poetic grace and elegance; Daniel pours forth his soul in humble prayer, and offers the pious thanks of a grateful heart in language of the utmost plainness and directness; Isaiah chooses magnificent themes, and clothes his grand ideas in a majestic diction peculiar to himself. There is, however, little advantage to be gained from the discussion of excellences of Hebrew composition, and but little difference can be exhibited in an English translation between the style of Isaiah and that of the other prophets. (Besides, these opening extracts have been placed here rather in recognition of the surpassing claims of our Holy Scriptures than as subjects of literary criticism.)

WILLIAM SHAKSPEARE.—1564-1616.

THE TRIAL SCENE IN THE "MERCHANT OF VENICE."—Extract III., page 40.

Biographical Sketch.—The life of SHAKSPEARE remains as yet an unwritten book. We have, it is true, an indefinite number of biographies, each containing all the ascertained material facts of his career, and giving us here and there a vague glimpse of the outward environment of the man ; but no one has yet told us with any degree of definite distinctness what manner of man Shakspeare really was. Thousands of pages have been devoted to the elucidation of his works, but very little has been done to paint the author in the light shed upon his character by those works. It is to be earnestly hoped that Shakspearean students, scholars, clubs, and societies will soon begin to devote their energies to the portrayal of the man, and give the world something more than our present vague, shadowy outline of the patriot, poet, philosopher, historian, philanthropist, humorist, prophet, priest, and king among men, commonly called WILLIAM SHAKSPEARE.

He was born at Stratford-upon-Avon, Warwickshire, England, on April 23rd, 1564, the day dedicated to St. George, the patron saint of England ; and it is at least a curious coincidence that he also died on April 23rd, (1616), so that the birth and death of England's greatest genius may be commemorated at the same time as her patron saint. His father, John Shakspeare, was a well-to-do burgess of Stratford, a glover by trade; carrying on, at the same time, the occupations of a grazier and farmer on a somewhat extensive scale. The poet's mother was Mary Arden, a member of one of the oldest families among the gentry of the county. Of his youth we know little or nothing. Most probably he was sent to the free grammar school of Stratford, where he must have at least begun to acquire that appetite for knowledge which made him subsequently one of the most omnivorous, though judicious, readers of the time. After leaving school he seems to have been apprenticed in a lawyer's office, and vague traditions allege him to have been guilty of more than the average excesses indulged in by youths of his age. In 1582, when only eighteen years of age, he married a respectable young woman eight years older than himself, Anne Hathaway, daughter of a yeoman in the neighboring hamlet and parish of Shottery. The marriage does not seem to have been an unhappy one, but must be regarded as an imprudent one on account of the extreme youth of the bridegroom, and the utter impossibility of supporting a wife during his apprenticeship. Tradition again is the

only authority for the statement that Shakspeare continued after his marriage to be the same wild ringleader of his boon companions that he had been before it; one well-known and possibly true story tells us of his stealing deer from the park of Sir Thomas Lucy at Charlecote, by whom he was detected and prosecuted. Fear of the consequences, it is alleged, caused Shakspeare to leave his native place for London; but it is more probable that he found himself forced to take this step in order to provide means of subsistence for his wife and three children. At all events he did go to London, about 1586, leaving his family at Stratford, which he continued to regard as his home. Natural inclination, and no doubt an inner consciousness of dramatic power, directed him at once to the stage, where he acquired some reputation as an actor, spent some years in acquiring a thorough knowledge of stage business by adapting old plays to the taste and requirements of the time, and began the production of those marvellous plays which have deservedly placed him at the head of the list of dramatists not only of his own country but of all countries, not only of his own age but of all time. He enjoyed the friendship and esteem of Queen Elizabeth, James I., the Earl of Southampton, and others of distinguished position. He lived on terms of intimate friendship with Ben Jonson; and seems to have been alike honored by his contemporaries for his excellence as a poet and beloved for his kindly disposition as a man. Thirty-seven plays in all (of which *seven* are doubtful) are included in modern editions of his works, and the profits accruing to him from the production of these, together with his income as one of the shareholders in the Blackfriars and Globe Theatres, supplemented probably by the princely munificence of his friend and patron, Southampton, enabled him to purchase a property known as New Place in his native Stratford, and to retire about 1612 to spend there the quiet evening of his life in the bosom of his family. He died on the anniversary of his birth, April 23rd, 1616, and was buried in the chancel of Trinity church, Stratford. The first printed edition of Shakspeare's collected works was published in folio form, in 1623, eleven years after his death; this edition is always spoken of as the First folio. There were three other folio editions, published as follows:—the second folio in 1632; third folio, 1664; fourth folio, 1685. Separate plays had been previously printed in quarto form, and these are known in Shakspearean literature as the quartos.

Sensational criticism has started an absurd theory, denying that Shakspeare wrote the plays that have come down to us as his, and attributing the authorship to Lord Francis Bacon. The subject is briefly discussed in the Biographical Sketch of Lord Bacon. *See* Notes, p. 18.

On the subject of the "Unities," *See* Notes on *Cato*, p. 71.

THE TRIAL SCENE.

From "The Merchant of Venice," Act IV., Sc. 1.

This is one of the most intensely dramatic scenes in the whole range of literature, and the development of the action till it reaches the climax of the dénouement is managed with the utmost skill. In order to fully understand and appreciate its artistic beauty we must bear in mind the characters and motives of the several *dramatis personæ* (or actors in the drama), and especially of Portia. She is influenced throughout by two considerations: (1) by an earnest desire to have the loan repaid in money, and thus save the honor of her husband, Bassanio, for whom Antonio had incurred the debt and danger, and (2), by a fixed determination to save the life of her husband's friend at all hazards. Hence she is not only willing to masquerade in male attire in order to act, in lieu of her kinsman Bellario, as assessor to the Duke; but even when she appears in court, armed with a special knowledge of the law which could crush Shylock instantly, she is willing to sustain a long scene of the most harrowing description, exhausting every conceivable appeal to induce the Jew to accept his money. She knows well that she must win her suit in the end, but she does not want to win it in that way; she is, therefore, at once calm and serene amid all the agitation around her, and earnest and impassioned in her appeals to Shylock, to his mercy, to his avarice, to both these considerations combined. And it is only when all her arguments and Antonio's noble and manly address have failed to move his adamantine obstinacy in evil, when she has proved to herself the inveterate hatred of the Jew, she resolves at length to put the law itself in force and let her adversary have the full benefit of that letter of the law on which he had taken his stand. From this point to the downfall of Shylock, she is the sternest and most inflexible character on the stage; her sense of justice has been outraged by the Jew and henceforward he shall himself receive nothing but strict law, which is not justice. But she exhibits no petulance, no mere vindictiveness; she is simply the embodiment of the law of Venice,—calm, clear, immovable. Some critics imagine an absurdity in making the Duke hand over the responsibility of decision in the case to the learned Doctor; but such was the custom in complicated cases, and, moreover, it is precisely analogous to our own practice: our own Sovereign is the chief judge in the empire, but never thinks of exercising the judicial function without consulting the legal advisers of the Crown. Others speak of the "legal quibble" by which Portia rescues the Merchant: but there is no quibble whatever; the law expressly declared that a foreigner

shedding the blood of a Venetian or plotting against his life became thereby liable to the death penalty, with confiscation of goods, and Shylock standing on the letter of the law should have taken thought how he was to secure the pound of flesh "to be *by him* cut off" without violating the law in this regard. Obviously it would be impossible to secure a pound of living flesh without bloodshed ; it is a wonder therefore that the critics have failed to see that the contract was, by a well-known principle of Common Law, null and void from the first, being a contract for the performance of an illegal act, and that Portia might have taken this ground had she not been at first so anxious to have the debt discharged by repayment of the money. As to the exactness of the quantity of flesh that might be taken, it may be noted that the old Roman law of debtor and creditor, as enacted by the laws of the XII Tables, protected the creditor against the chance of error, by expressly declaring that if there were several creditors they might kill and divide the body of the debtor among them, and that each creditor should be held guiltless whether he took less or more than his just portion. The Venetian law appears to have been more exact.

Uncapable of pity, etc.—This is not a misprint for *in*capable ; in Shakspeare's time the employment of *in* and *un* as negative prefixes was not definitely settled, and in this and many other words he uses them indiscriminately : thus we find both *in*constant and *un*constant, *in*certain and *un*certain, *in*capable and *un*capable. Is **void and empty** an instance of tautology ?

To qualify.—To mitigate, to lessen the force of,—a meaning still retained, as in "to qualify a statement."

He stands obdurate,—i.e. hardened, inflexible. Note the position of the accent, and scan the line.

And that.—The full form was *since that;* but just as he omits the *that* in the preceding line, so he here omits the *since.* The use of the conjunctional affix *that* after such words as *when, though, if, since*, etc., is very common in the writers of the period. Abbot explains it as an elliptical construction (see his *Shakespearian Grammar*). The apparently redundant *that* in such combinations may be compared to the Greek ὡς, used in introducing a speech in direct narration.

p. 41. **Envy's reach**=reach of his *malice.* What is its present meaning ?

Go one.—The use of *one*, in second person, for *some one*, is uncommon.

Lead'st this fashion, &c.—Thou displayest this phase, or appearance, of thy malice up to the last hour of the execution, or exaction of the bond ; and 'tis thought that then thou'lt show thy mercy and *pity.*

Remorse has commonly this meaning in Shakspeare, a meaning still retained in *remorseless*=pitiless.

Apparent cruelty—The strange cruelty now exhibiting itself. But the word may possibly have here its later meaning of *seeming, not genuine.*

Where thou now.—In Shakspeare, *where* often, as here, =*whereas;* on the other hand, *whereas* occasionally=*where.*

Loose the forfeiture=release, resign, give up the forfeited pound of flesh. The fourth folio (1685) reads *lose;* which makes very good sense, though the reading in the text is better. *Forfeit* and *forfeiture* are used almost indiscriminately by Shakspeare; from old French *forfait*=a fine, *forfaire*=to trespass, Low Lat. *forisfactum, forisfacere*=to act out of doors, abroad, or beyond,=to transgress, to trespass.

Forgive a moiety=remit a portion. *Forgive*, A. S. *forgifan; moiety.* Fr. *moitié*, Lat. *medietas*, is sometimes (e.g. in *All's Well*, &c.) used by Shakspeare in its strict sense of *a half*, but he generally uses it, as here, to signify *a part*, or *portion*, usually a *small portion.*

A royal Merchant is in contrast with the "this poor merchant's flesh" of the sixth preceding line rather than "a complimentary phrase, to indicate the wealth and social standing of Antonio," as some explain it. With the phrase compare our own "Merchant prince"; though the Duke employs the expression more literally, many of the nobles and princes of Italy being engaged in commerce, as the Medici, the Grimaldi, and others. It is probable that Shakspeare had in his mind's eye Sir Thomas Gresham, the successful mercantile manager of the thrifty Queen Elizabeth, a partnership from which he was commonly spoken of as the "Royal Merchant," the very phrase in the text.

Stubborn Turks would be a natural bugbear of the wealthy Venetians, and the reputation of the **Tartars** for mercy and mildness has never stood very high.

A gentle answer.—The "Clarendon Press" edition suspects that we have here a pun on the word *Gentile;* but notwithstanding Shakspeare's propensity to this species of wit, we may be quite sure that he had far too sound a judgment to put in the Duke's mouth a word that would so greatly exasperate the Jew. Hatred of the Gentiles and all their ways is one of the most strongly marked features in the character of Shylock, and the Duke is too anxiously looking for any signs of relenting to dream of irritating his temper by untimely punning on such a dangerous subject.

I have possess'd your grace=put your grace in possession, have informed you.

Sabbath.—In Heyes' quarto (1600) the reading is *Sabaoth;*

the two words have been frequently confounded, and even by such authors as Bacon, Dr. Johnson, and Sir Walter Scott. The Clarendon edition accuses Spenser also of falling into the same error, in

> "All shall rest eternally
> With him that is the God of Sabaoth hight" *(called);*

but Spenser may have meant the title given in Rom. IX. 29., the reference being to the *all* in the preceding line rather than to the word *rest*. *Sabbath* = Heb. *shabáth* = rest; *Sabaoth* = Heb *tsebáòth* = armies, hosts.

Your charter and freedom.—This passage may mean either, (*a*) let the danger rest on your national constitution, which professes to secure your city's freedom equally to all, to aliens as to citizens, i.e., if you deny me justice, foreigners will lose faith in your professions and Venice will lose her trading supremacy; or, (*b*) let the danger rest on the charter, by which the freedom of your city is secured, and which may be revoked if you do me wrong. But we know nothing of such a charter, and so the first interpretation (*a*) is to be preferred.

Carrion flesh.—Low Lat. *caronia*, Lat. *caro* = flesh. The *flesh* is redundant, since *carrion* means putrefying flesh.

Ducats.—Lat. *ducatus*, so named from the legend, or inscription, on it:—"Sit tibi, Christe, datus, quem tu regis, iste *ducatus;*" cf. the English *sovereign*. Its value was about $1.53.

p. 42. **But, say, it is my humor.**—How would the omission of the commas change the meaning? In *humor* we have a lingering trace of the old medical theory that a man's disposition depended on the *humors*, or *moistures*, in his body.

To have it ban'd.—Al. *baned*, i. e. poisoned with *ratsbane*.

Some men there are love not.—The omission of the relative in such cases as this was common formerly, though no longer permitted. What is the present usage?

Gaping pig—may be either a living pig or a dead one,—most probably the latter. It was, and still is, customary to serve up a boar's head with an apple or a lemon in the open, *gaping* mouth.

Cannot contain themselves; for affection, &c.—As the passage stands in the text it means that affection (i. e. the way in which we are affected), the master of passion, or emotion, sways it according to its likes or hatreds. This is the common reading of the modern texts, but does not seem to make very good sense: how, for example, is affection the master of passion? and to what does the second *it* refer? The old reading is better:—

> "Cannot contain themselves for affection.
> Masters of passion sway it to the mood," &c.

"*for* affection," i. e. because of the way in which they are affected:

masters of passion (whether things or persons) sway it in accordance with its predisposition to liking or hatred.

Cannot abide = cannot *endure*,—still used provincially in this sense.

A woollen bagpipe.—This is the old reading, and is usually defended on the ground that it was customary to keep the bagpipes in a *woollen* case ; but it is not the *sight* of the case that produces the unpleasant effect, it is the *sound* of the bagpipe,—that "sings i' the nose." Various amendments have been proposed,—*swollen*, *bollen* (= swollen), *wooden*, and, last and best of all, **wauling**, the reading now generally adopted.

Of force—of necessity. Analyse this sentence.

Nor I will not.—Double negatives are common in Shakspeare ; cf. below,—

> "*forbid* the mountain pines
> To wag their high tops and *to make no noise.*"

Current of the cruelty—persistent and unchanging course.

I am not bound, &c.—Point out the most emphatic word in this line. The first quarto reads " answers " ; but the meaning is the same.

You question with the Jew.—Talk, converse, argue, reason.

The main flood.—The word *main* is sometimes used for the *land*, cf. *mainland* ; but it is generally used of the ocean, either as a noun, *the main*, or as an adjective qualifying some such noun as it does here.

Fretted,—al. *fretten.* **Gusts** = sudden blasts, cf. *gush.*

p. 43. **With all brief and plain conveniency, &c.**—With such speedy and direct action as may be seemly, let me receive sentence, &c.

Many a purchased slave, &c.—Slavery was a common institution at the time, and continued to be so throughout the South of Europe for many years afterwards. **Slavish parts** = capacities, employments. **Many a**—*See* Index.

Is dearly bought.—In a former scene we have *dear bought*, our modern phrase.

Fie upon your law!—*Fie* is an onomatopoëtic word, derived from the sound of *blowing*, as if in disgust.

Upon my power, &c.—i.e., by virtue of my power. Note that the Duke has here reached the limit of his own resources, and is helplessly waiting for Bellario. **Determine**=to settle, to decide.

p. 44. **Epitaph.**—Give the derivation and meaning of this word.

To cut the forfeiture, &c.—Another reading is *forfeit* (*see* note on p. 7). If the reading in the text be retained, *forfeiture* must be scanned as a dissyllable.

Not on thy sole, but on thy soul, &c.—What figure of speech is this ? Cf. 2 Hen. IV., iv. 5.

> "Thou had'st a thousand daggers in thy thoughts,
> Which thou hast whetted on thy stony heart."

The same pun is found in *Julius Cæsar*, Act I., Sc. 1.

Hangman's axe.—Shakspeare repeatedly uses the word *hangman* for executioner.

And for thy life, &c=for allowing thee to live, for not putting thee to death.

Pythagoras was born at the island of Samos, about 600 B.C., his father being a Phœnician or Pelasgian merchant. He taught the doctrine of *Metempsychosis*, or 'transmigration of souls' into other bodies. He also enjoined the practice of kindness to animals, and forbade the use of meat as food. He settled at Croton in the south of Italy, from which centre his doctrines spread rapidly through Magna Græcia.

Who, hang'd for human slaughter, &c.—If the comma be retained after *who* we have an instance of *anacoluthon*, *who* being a subject without any verb to follow. The common reading omits the comma, making *who* nom. abs. **For** = because of. **Fleet**—another form of *flit*, *flee*, etc.

Starv'd and ravenous.—*Starve*, A.S. *steorfan*, originally meant to die, but was afterward restricted to dying of *cold* or *hunger*. What is its present meaning ? *Ravenous*, Fr. *ravine*, Lat. *rapina*=plunder; cf. *rapine*, *ravine*.

To speak so loud.—Gerundial infinitive=in speaking so loudly.

To cureless ruin, the text of the quartos ; the folios have *endless*.

p. 45. **Go give him, &c.**—This use of *go* followed by another imperative is common : go and conduct him courteously.

To fill up=to fulfil. **Let his lack of years**=let not his youth prevent him from receiving a reverend estimation,—double negative.

You are welcome.—*You are* is here a monosyllable.

Throughly is the same word as *thoroughly*=fully, completely.

p. 46. **Yet in such rule, &c.**=yet so strictly in conformity with all the rules and regulations of the court. **Impugn,** assail, lit. fight against.

Within his danger here means in danger of losing your life at his hands ; the phrase is also used by Shakspeare elsewhere to mean in one's debt, and possibly this may be the meaning here, though it scarcely seems strong enough.

The quality of mercy.—Commit this justly celebrated

speech to memory. The word *mercy* is in apposition with *quality*, the prep. *of* showing the appositional relation between the other two words ; cf. month *of* January, city *of* Rome, &c.; the *of* may, however, indicate an adjectival relation between the words ; the important point is that it does *not* express a possessive relation. **Strain'd**, forced, exhibited by compulsion; an explanation of her previous use of the term *must*, which she had used in the sense of moral obligation, but which Shylock had purposely misconstrued in its legal sense.

It droppeth, &c.—With this sentiment compare the Hymn On the Nativity, stanza 15, High School Reader, p. 72, where Milton represents Mercy coming down from heaven, "With radiant feet the tissu'd clouds down steering"; cf. also, *Eccles.* XXXV, 20. "Mercy is seasonable as clouds of rain." (Ecclesiasticus is the name of one of the Apocryphal Books, of which several editions were published with commentaries during the sixteenth and seventeenth centuries.)

Twice bless'd, al. *blest*, endowed with two-fold blessing, blessed in two ways ; explained in the following line, with which cf. *Acts* XX., 35. "It is more blessed to give than to receive."

'Tis mightiest in the mightiest, it exists in the greatest degree, and produces its greatest effect in those who have the most power to inflict pain ; or *'tis mightiest* may mean "it shows to the best advantage." Perhaps Shakspeare wrote the second "mightiest" with an initial capital, meaning God.

The attribute, &c., the sceptre, attributed, or assigned, to inspire awe and indicate majesty, symbolizes (**shows**), &c.

And Earthly power, &c.—Malone quotes *Edward III:*—

> "And kings approach the nearest unto God
> By giving life and safety unto men."

Show likest God's.—*Show* is here intransitive=appear ; in the sixth line above it is transitive. **Seasons**=tempers, moderates.

We do pray for mercy, &c.—It is evident that Shakspeare had the Lord's Prayer in view, and there is some force in Judge Blackstone's objection, that it is a little out of character to refer the Jew to the Christian doctrine of Salvation, and the Lord's Prayer ; for it is hardly probable that Shakspeare was aware that this universal prayer is a compilation from the ancient prayer books of the Jews, or that he had in mind the passage in *Eccles.* XXVIII., 2, with which Shylock would have been familiar: "Forgive thy neighbour the hurt that he hath done unto thee, so shall thy sins also be forgiven thee when thou prayest." Portia, however, should not be expected to stick to the strictly legal, unemotional letter of her text as closely as Judge Blackstone might have done

If thou follow=rigidly insist upon. **Court.**—The folios read *course*, which does not make good sense,

P. 47. **Malice bears down truth**=hatred overcomes honesty.

A Daniel, &c.—Another instance of Shylock's intimate acquaintance with the Apocrypha, the allusion being to the *Story of Susanna*, who had been falsely accused by two elders and sentenced to death, but "The Lord raised up the holy spirit of a young youth, whose name was Daniel" (45); and by his acuteness her innocence was established and her life saved.

Shylock, there's thrice thy money, &c.—Because of the word *thrice* here, some commentators would read *thrice* for *twice* in the second line of Bassanio's speech above: to which it is replied that though *twice* may be a misprint yet it is not certain that it is so, for Shakspeare was not over careful in small matters of arithmetical detail. A much better reason for retaining the present readings may, perhaps, be found in the earnestness of Portia's own desire to have the claim settled by a money payment (*see* introductory note, above); she sees that Bassanio's specific offer of *twice* the amount is not enough to arouse the Jew's avarice, and she now proposes *thrice* the amount as though she had understood that to be the sum tendered by Bassanio.

This bond is forfeit, a shortened form of *forfeited*. So, in a former passage in this play, he uses *fraught* for *freighted;* see also "are confiscate;" the usage was not uncommon.

p. 48. **Most heartily, &c.**—Antonio is no longer able to bear the terrible strain upon his nerves, and it is little wonder that he should be anxious to put an end to the harrowing suspense and learn the worst at once.

Hath full relation to the penalty.—The intention and meaning of the law applies fully to this, as well as to any other penalty specified in the contract—recognizes fully that this penalty is due and must be paid.

More elder.—Double comparatives and superlatives were common in Shakspeare's time, and later, thus we have "Most Highest" several times in the *Psalms*.

Those are the very words, the exact, precise words, Lat. *verus*.

Balance.—This is the more usual plural form in Shakspeare's time, though *balances* is also found. *See* Index.

Have by some surgeon, &c.—Have some surgeon on hand at your expense, lest he do bleed, &c., the folios have "should bleed." **Surgeon**, an early corruption of the older form *chirurgeon*, one who cures diseases by an operation, Gr. χειρουργός, from χείρ ἔργον, lit. one who works with the hand, i.e. skilful

Fare you well.—A.S. *farán*, to go, to succeed, to be prosperous. Byron, among others, uses the word impersonally with dative object, as in "Fare *thee* well."

It is still her use, it is ever her wont, or custom, meanings very common in Shakspeare's time, for *still* and *use*.

Of such a misery.—This is the reading of the second folio (1632); the quartos and first folio (1623) omit the *a*, thus, "of such misery," where the accent would have to be on the second syllable, *miséry*. Other readings are:—"Of such *like* misery," and "of *searching* misery."

p. 49. **Speak me fair, &c.**—The usual meaning of "speak me fair," is "speak fairly *to* me;" but here it means "speak well *of* me after my death." Another interpretation has been suggested, making "in death" depend on "fair"—i.e. "describe me as acting fairly at my execution," "tell the world that I died like a man," but this is surely far-fetched.

Had not once a love.—So the old copies have it. But Shakspeare nowhere else uses *love* as equivalent to *friend*, a sense in which he repeatedly uses the word "lover," the reading of most modern editions. "Lover," would of course be scanned as a monosyllable. **Repent not.** Al. "repent but;" either of the readings makes good sense.

To cut but deep enough.—Note the position of the "but," and arrange the words according to our present usage.

Instantly, with all my heart.—Instantly = 'presently; which, indeed, is the reading of the first quarto. "With all my heart,"—a somewhat grim pleasantry; Antonio intends his words to be taken not only in the usual metaphorical sense = most willingly, but also in the strictly literal sense = with all the blood of my heart.

Which is as dear, &c.—In Shakspeare's time *which* had not yet been definitely assigned to the post of a neuter, and was indifferently used of persons and things; nor was *who* always restricted to persons; e.g. in this play we have, referring to the caskets, "The first, of gold, *who* this inscription bears."

These be the, &c—*Be*, A.S. *beon*, is an old form of the indicative, existing alongside of the other, and now more common form *am*, &c.; it is very common in Shakspeare, at least in the first sing. and third plu.

Barrabas, with the accent on the first syllable, was the common pronunciation in Shakspeare's time. Bárabas is the name of the principal character in Marlowe's *Rich Jew of Malta*.

Parsue sentence.—Note the accent; and observe that the line has a syllable over at the end,—that is, it is *hypermeter*, or *hypercatalectic*.

Tarry a little.—Shylock has now reached the point at which further effort to induce him to act humanely would be weakness; everything conceivable has been done to shake his malignant purpose; Bassanio, Gratiano, and the Duke have tried in vain; Portia has appealed to his compassion, to his avarice, to both of these together, but all to no purpose. From first to last the Jew stands firmly on the letter of the law, and his malignity seems only to grow deeper and darker at each appeal, and as he nears the consummation of his revenge his exultation breaks out in triumphant malice, deep, deadly, devilish. We feel that poetic justice demands the suppression of such an evil power, that the time has fully come "to curb this cruel devil of his will."

Jot of Blood,—*Jot* = *iota*, Gr., *ἰῶτα*, the name of (*ι*) the smallest letter in the Greek, as *yód* was of the smallest in the Hebrew alphabet; hence = a very small quantity.

p. 50. **In the cutting it.**—The usual construction is either to omit the *the*, or to insert *of* after the gerund or verbal noun.

This is the "legal quibble" of the commentators; but there is really no quibble at all. Shylock had "dearly bought" his pound of flesh, and the law, as interpreted by Portia, fully recognized the validity of the contract; "*caveat emptor*" is a well-known maxim of jurisprudence, and it was the Jew's business to take care how he was to enforce his contract without violating any other law. The fact that he was unable to do so brought the whole transaction within the class of contracts for the performance of an illegal act, which are, *per se*, null and void from the beginning; but this is not by Portia's contrivance, nor by any ingenuity of hers in legal quibbles, and her refusal to avail herself of the technical plea of illegality, shows how clearly she had apprehended the real strength of Antonio's legal position as explained to her by her cousin Bellario, and also how earnestly she had desired to have her husband's honor cleared by a full money payment. But now her sense of justice and all the other lofty qualities of her mind and heart rise in revolt against the determined malignity of the Jew, and she resolves to let him have "justice and his bond"; henceforth *she* will not listen to the proposal for a money settlement, which, her fine intuition tells her, would be the gratifying of the Jews' avarice rather than the redemption of the honor of her husband and Antonio.

Just a Pound, = "a just pound," as we have it in the next line, i. e. an *exact* pound. A. S. *pund*, Lat. *pondo*, cf. *pondus*, *pendo*.

Be it but so much.—Here 'be it' is to be scanned as a monosyllable. The folios read "be it so much." Parse but. **Substance** = amount.

Scruple. How much is a *scruple?* Lat. *scrupulus*, a small stone, dim. of *scrupus*. From the meaning 'a small stone in one's shoe' comes its metaphorical use, thus, = annoyance, difficulty, doubt, reluctance to act.

I have thee on the hip, = have thee at a disadvantage. The metaphor is taken from the language of the wrestling school; others interpret it, not so well, to refer to hunting,—an animal caught by the hip being at a disadvantage.

p. 51. **Shall I not have barely, &c.**—Shall I not have even my principal, without any addition for interest or other consideration.

To be so taken.—Al. "taken so"; to be, even at that, taken at thy peril.

Against an alien.—Lat. *alienus*, a foreigner. A trisyllable here, now usually a dissyllable.

Doth contrive.—Plot, conspire. So in *Julius Cæsar* we have "The fates with traitors do contrive," II., 3.

Coffer is a doublet, that is, a secondary form, of *coffin*, Lat. *cophinus*, Greek κοφίνος, a basket, a case.

Danger formerly—rehears'd —This is the reading of the old copies, and is perfectly clear, though not so forcible as Hanmer's reading, "formally"; i. e., according to legal form.

For half thy wealth —Concerning, regarding; so, below, "*for* the State, etc," as far as the sentence concerns the state, not as it affects Antonio.

May drive into a fine.—Humility may induce me to reduce to a fine.

p. 52. **Quit the fine for.**—Remit the fine as far as it touches one-half; not = on receipt of.

Two things provided, nom. abs.; two things, the one, "that he become a Christian," the other, "that he do record a gift," &c.

Two god-fathers—ten more, so as to make *twelve* jurors. An old and common joke in Shakspeare's time. Ben. Johnson has it,—"Your god-fathers-in-law."

Desire your Grace of pardon. Intreat your Grace *for* pardon.

I am sorry.—"I am" is to be scanned as a monosyllable.

Gratify = requite, recompense.

LORD BACON.—1561–1626.

Of Boldness, From Essays.—Extract IV., page 53.

Biographical Sketch.—Francis Bacon, the youngest son of Sir Nicholas Bacon, keeper of the Great Seal, was born in London, January 22nd., 1561, and even in his earliest years began to display the intellectual ability and courtly sycophancy by which he continued to be so markedly distinguished all his life; when asked one day by Queen Elizabeth how old he was, the precocious courtier replied, "Just two years younger than your Majesty's most happy reign,"—a piece of flattery which, combined with his undoubted genius, won for him the favor and friendship of the Queen, and the playful title of her "young lord keeper." His mother, a woman of rare piety and accomplishments, was the daughter of Sir Anthony Cook, (another of whose daughters, Mildred, was married to Cecil, the great lord Burleigh,) and the early studies of the future chancellor seem to have been directed by her till he reached the age of twelve. He then entered the University of Cambridge, under Dr. Whitgift, afterwards Archbishop of Canterbury, and prosecuted his studies with such ardor and ability that, in spite of his extreme youth, he not only became proficient in the sciences as they were then and there taught but was able to question the value of the cast-iron philosophy of Aristotle and even to enter on the process of mental incubation from which he subsequently evolved the principles of the new philosophy, so nobly enunciated in his *Novum Organon* and other treatises of his later years. On leaving the university, he was sent by his father to France in the train of the ambassador, Sir Amyas Paulet. Here he became a close observer of the political signs of the times, watching with intense interest the preparations of the Huguenots and Catholics for their coming struggle, and collecting such information as he was able about the other countries of Europe. On his return to England he published the result of his observations in a treatise *On the state of Europe*, a masterpiece of inductive reasoning absolutely marvellous as the work of a boy of nineteen. On his father's death, 1579, he naturally expected that his uncle, Lord Burleigh, would do something to advance his interests; but Burleigh was selfishly engrossed in schemes for the advancement of his own son, Robert Cecil, and dreaded the rivalry of his richly endowed young kinsman. He not only gave him no help, but there is too much reason to believe that he did everything in his power to thwart and hinder his advancement. In 1582, he was called to the bar, where his energy and ability soon brought him clients and reputation; the

mean jealousy of Burleigh and Cecil, however, retarded his progress, and it was not till 1590 that he was appointed Queen's Counsel, Extraordinary. But if the Cecils were hostile, their rival, the munificent but ill-fated Earl of Essex, tried to make amends by presenting the young lawyer with "Twickenham Park," and by many other acts of kindness and disinterested friendship. One would wish that the story could stop here, for the subsequent relations between Bacon and his generous patron reflect nothing on the former but the everlasting infamy of having been guilty of as black ingratitude as the world ever witnessed,—fully justifying Pope's memorable description of him as

"The wisest, brightest, *meanest* of mankind."

On the disgrace and downfall of Essex, Bacon was not only one of the most active of his assailants, but even after his death his memory was assailed and blackened by his former protegé, who attempted afterwards to justify a conduct of which even he seems to have been ashamed, by declaring that he had only looked upon himself in the light of a secretary, recording such particulars as he had been furnished with and ordered to report. Meanness was indeed a marked characteristic of Bacon, aggravated too by the fact that he was fully conscious of the right, though he had not the necessary strength of moral fibre to follow it. He meanly but assiduously and adroitly paid court to the corrupt favorites of James I., and his advancement was accordingly rapid. He was knighted in 1603; made King's Counsel in 1604; Solicitor General in 1607; Attorney General in 1612; Lord Keeper of the Great Seal in 1617; and in 1618 he reached the summit of his professiou by being sworn in as Lord High Chancellor of England. Shortly after taking his seat on the woolsack he was elevated to the peerage with the title of Lord Bacon, baron of Verulam; and in 1620 he was created Viscount St. Albans. (The ancient, Roman name of St. Albans was *Verulamium.*) This was the culminating point of his career, which was henceforth branded with well-deserved infamy. He owed so much of his advancement to the unprincipled Villiers, Duke of Buckingham, that he weakly allowed himself to become a mere tool in the hands of that profligate minion; he accordingly prostituted his high position both as Lord Keeper and as Lord Chancellor to the will of the King's favorite and to his own rapacity, being guilty of acts of venality and corruption so flagrant that rather than face the ignominy of a trial by impeachment he made a full written confession of his guilt, and threw himself on the compassion of his peers, whose order he had disgraced. He was banished from court, deprived of all offices, declared incapable of ever again serving his king or country in any public capacity,

fined forty thousand pounds (an enormous sum in those days), and imprisoned in the Tower during the King's pleasure. The good nature of the sovereign, whose trust he had betrayed, mitigated the severity of the sentence very considerably ; but Bacon's public career was over, and henceforth he devoted himself to scientific pursuits, and to the society of the warm friends whom adversity and disgrace could not banish from his side. His base ingratitude to Essex did not entitle him to such fidelity ; but taking his natural weakness into account one cannot help feeling glad that the declining years of the father of modern philosophy were solaced by the companionship and friendship of such men as "rare Ben Jonson." The cause of his death is not mentioned by his early biographers, and is variously stated by later writers; who are, however, agreed that the father of the experimental philosophy himself fell a victim to experiment. According to one account :—being desirous of testing the value of a theory he held as to the antiseptic properties of snow, he, one very cold day in spring, when out driving near Highgate, purchased a fowl and with his own hands stuffed it with snow ; this brought on a sudden chill, from the effects of which he died on Easter-day, 1626. Another account states that as he was trying an experiment in his laboratory the retort he was using burst, parts of it striking him on the head and stomach, from the effects of which he died a few days later.

To estimate his genius aright, we must bear in mind that the discoveries which introduced a new method into the study of science; the speculations by which he founded an entirely new system of philosophy ; and the erudite papers, essays, pamphlets, and books in which he gave his new methods to the world, were all of them the mere amusements of his leisure, the work of odd moments snatched from the serious business of his life—from his multifarious duties as lawyer, diplomatist, courtier, parliamentary leader and orator, chancellor, and member of the council. How much better it would have been for his fame, how much better for the world of science and literature, had he made study the business of his life, and left practical politics to men of a robuster moral constitution! The greatest of original thinkers, he was nevertheless unrivalled for the extent of his accomplishments and acquirements. It is his great merit that he freed the human intellect from the shackles of mere authority, that in lieu of dogmatism he laid down a systematic method for prosecuting philosophical investigations, and that he established experiment as the only true basis for the pursuit of physical research.

In our own day, a few sensation-mongers have started (or revived) the theory that Bacon is the real author of the plays commonly attributed to Shakspeare, but that he got Shakspeare to father

them, as he was unwilling to be associated in the public mind with a profession regarded as degraded if not infamous. Space will not admit of a full statement of the arguments (?) in favor of this theory, and will only allow a very brief reply :—

1. It is a purely gratuitous assumption that the profession of an actor or playwright involved any such infamy. Shakspeare, for instance, enjoyed the personal friendship of Southampton, Essex, and others of even higher estate ; Ben Jonson was on terms of intimacy with Bacon and many other peers ; consequently there was no such reason as is assumed for Bacon's concealment of an authorship of which he would have been only too proud, could he have in any way laid claim to it. Men of as high birth as his (Lord Stirling, for instance,) were proud of being ranked among the dramatists, or play-wrights, of the time.

2. Bacon does not appear to have been at all intimate with Shakspeare, though his intimacy with Ben Jonson was very close and cordial ; so that if Bacon had wished to procure a putative father for any dramatic offspring of his Muse he would have been much more likely to choose Ben Jonson than Shakspeare.

3. No mention whatever is made of such a connection between Bacon and Shakspeare by Ben Jonson, who lived on terms of close friendship with each of the parties and must have known of it if any such connection had existed.

4. Bacon wrote poetry, but it was of the kind which, it is said, neither gods nor men are willing to endure. There occur certainly in his verses "many vigorous lines, and some passages of great beauty," but possibly the friendly hand of Ben Jonson had a good deal to do with the production of the vigor and the beauty ; at all events, it would require very strong proof to induce one to believe that Shakspeare's plays were written by the poet (?) who wrote, in Bacon's version of the *Psalms*, that "man's life hangs on *brittle pins*," and who tells of

> "The great leviathan
> That makes the seas to seethe *like boilingpan.*'

Talk of a tempest in a tea-pot after this ! There are, of course, many other stronger arguments that might be urged against this most preposterous of absurd theories ; but even these are enough to show its utter improbability on merely general considerations.

OF BOLDNESS.

The extract requires neither introduction nor explanation, but the subject matter will afford abundant food for thought ; and this pregnant *suggestiveness* is characteristic of all Bacon's *Essays*.

and, indeed, of all he ever wrote. Study the essay carefully, and re-write it from memory, in your own language.

Action —i. e. 'gesticulation.' Bacon gives the common rendering; and probably to the end of time men will quote Demosthenes as authority for the absurd statement that 'action' is the beginning, the middle, and the end of oratory. The word used by him is *κίνησις* and his meaning may be found in the meaning he attaches to the verb *κινέω*, from which the noun is derived; this he employs to mean 'to agitate,' 'to put in a passion,' as in *ταῦτα κινεῖ, ταῦτα ἐξίστησίν ἀνθρώπους*; hence, his answer was not "action" or "motion," but rather "passion" or "emotion," thus agreeing with the well-known canon of Horace, "If you wish me to weep, you must first shed tears yourself."

Foolish part—is taken, i. e. is captivated. Note the difference in meaning between *part* and *parts*.

Fascinate, = to bewitch. Lat. *fascino*, Gk. *βασκαίνω*.

Popular States, = States governed by popular assemblies.

Mountebanks, = charlatans, quack-doctors. Ital. *montambanco; montar' in banco* = to play the mountebank, lit. to mount on a bench.

Mahomet, or Mohammed, the founder of the religion of Islam, which is said to number 160,000,000 followers at the present time was born in Mecca, Arabia, A.D. 570. When twenty-five years of age he married Khadijah, a wealthy widow; and at forty he began to proclaim the basis of his new religion: "There is no god but Allah, and Mahomet is his prophet." Arabia was at that time given up wholly to idolatry, and the new religion with its insistence on the unity of God and its opposition to pantheism and idol-worship was bitterly opposed by the professors of that which it was destined to supplant. In 622 Mahomet was obliged to fly from Mecca to Medina, and from this *Hegira*, or Flight, the Moslems compute their time. Henceforward the spread of Islam was rapid, and Arabia was conquered and converted before the death of the prophet in 632. It used to be the fashion to denounce Mahomet as a gross impostor, but he was very far from being this; he was a religious enthusiast, a fanatic, perhaps, but undoubtedly sincere in his beliefs, which were on the whole far in advance of the age in which he lived. Besides the belief in his own prophetic character he inculcated the following six articles of faith:—1. Belief in the existence of one Supreme Being; 2. In angels; 3. In divine revelation; 4. In the prophets; 5. In the resurrection and day of judgment; 6. In God's absolute decrees and predestination of good and evil. He also specially enjoined five fundamental points of religious observance on his followers, viz.: 1. Washings and purification; 2. Prayer five times daily in any decent place, but on

Friday in the mosque ; 3. Fasting, which Mahomet declares to be "the gate of religion ;" 4. Alms-giving (every Moslem who is not poor must give one-fortieth of his goods to the poor) ; 5. The pilgrimage of Mecca (without which a Moslem "may as well die a Jew or a Christian.")

Ado=to do, trouble. Shortened from *at do;* cf. at go, at say. This use of *at* for *to* is of Scandinavian origin, and is still found in Icelandic and Swedish. Cf. Shakspeare's *Much Ado About Nothing.*

Stale at chess, i. e. a stale-mate,—the term employed in chess to denote the situation when the player whose turn it is to move, finds that he cannot make any move without putting his own king in check.

ROBERT HERRICK.—1591–1674.

To Daffodils.—Extract V., page 55.

Biographical Sketch.—Robert Herrick was born in London, in 1591 (the date given in the High School Reader appears to be a misprint); he was educated at Cambridge, where his indolence, natural and acquired, prevented him from gaining the distinction which his undoubted abilities ought to have rendered easy of acquirement. He entered the church and settled down to the easy life of a country parson in Devonshire ; but, such politics as he had being of the royalist stripe, the Long Parliament deprived him of his living, and he came up to London where he published his poems under the title *Hesperides, or Works both Human and Divine.* Henceforth he devoted himself to literature, producing some of the most charming pastoral, amatory, and anacreontic gems in the language. Hallam classes his poems among the "poetry of kisses ;" and indeed one cannot but regret that he did not devote his time and talents to better use—to themes, for example, suggested by the heroism of the Civil War then raging ; still one must be thankful that his masterly laziness has left us so many "passages," as the poet Campbell finely expresses it, "where the thoughts seem to dance into numbers from his very heart, and where he frolics like a being made up of melody and pleasure." Though his melody is not always perfect, many of his poems excel in rhythmic smoothness and sweetness, and nearly all he wrote partakes largely of the quaint imagery of the Elizabethan poets. Some of his songs, as, e.g. *Cherry Ripe*, have retained their popularity undiminished even to our own day.

TO DAFFODILS.

The idea in the extract, the comparison of the life of man to the early fate of the daffodil, seems to have been a favorite one with Herrick. In the *Hesperides*, a daffodil, "hanging down his head" makes him "guesse" :—

> "First, I shall decline my head;
> Secondly, I shall be dead;
> **Lastly, safely buryéd.**"

Fair Daffodils, *Narcissus Pseudo-Narcissus*, one of the earliest and most short-lived of spring lilies. *See* Index.

Even song, i.e. the time of even-song, or evening prayer.

As you, or anything.—An instance of weakness due to Herrick's laziness.

The second extract on p. 55, High School Reader, is the concluding stanza of "*To Althea from Prison*," one of LOVELACE'S gems, printed in the Royal Canadian Fifth Reader, p. 357. Commit the stanza to memory; and for Biographical Sketch *see* Extract VII. p. 25.

That for a hermitage.—To what does *that* refer? **Hermitage**, the dwelling of a *hermit* = Low Lat. *heremita, eremita*, Gr. ἐρημίτης, from ἐρημία, desert, ἔρῆμος, deserted.

Angels alone, &c., the climax of the poem. In the first stanza he boasts that though in prison, the freedom of his mind and thoughts gives him greater liberty than is enjoyed by the birds; in the second stanza, he has more liberty than the fishes; in the third, than the winds of heaven; and in this, the concluding stanza, the "angels alone enjoy such liberty."

JEREMY TAYLOR.—1613–1667.

OF CONTENTEDNESS, &c.—FROM HOLY LIVING.

Extract VI., page 56.

Biographical Sketch.—JEREMY TAYLOR was born at Cambridge in 1613. His father, who combined the calling of barber and surgeon, a very common union in former times, seems to have desired a higher position for his son, and with that view gave him all the advantages of a good education, including the usual course in the University of his native place. Having taken holy orders, his eminence as a preacher soon attracted the notice and friendship of Archbishop Laud, who procured him a fellowship at All Saint's College, Oxford, made him his private chaplain and

presented him with the rectory of Uppingham in Rutlandshire. In 1642, Charles I., to whose cause he was devoted, conferred upon him the degree of D.D., and appointed him one of the royal chaplains. The overthrow of the Royalists deprived Taylor of his living and other emoluments, and forced him to retire to Cærmarthenshire, where he taught school for some time for a livelihood. Here he wrote his famous *Discourse of the Liberty of Prophesying*, a masterly plea for religious toleration and liberty of conscience, differing very widely from the principles laid down by him a few years earlier in *Episcopacy Asserted*, and once more assumed when Episcopacy was again in the ascendant. From Wales he crossed over to Ireland with Lord Conway, employing his time in writing *Cases of Conscience*. After the Restoration, Charles II. (to one of whose natural daughters Taylor was married), with a view no doubt of ridding himself of the godly admonitions of his pious and eloquent son-in law, created him Bishop of Down and Connor and Dromore, in Ireland; and in the same year he became a privy councillor, and Vice-chancellor of the University of Trinity College, Dublin. During the remaining years of his life he wrote and preached many sermons, gaining the reputation of being the most eloquent of English divines. He also composed the *Holy Living*, from which the extract is taken, and its companion work, *Holy Dying*,—devotional treatises marked by a truly admirable depth of thought, fervor, and eloquence. He died in 1667.

OF CONTENTEDNESS IN ALL ESTATES AND ACCIDENTS.

This extract forms the introduction of the sixth section in Chapter II. of "The Rule and Exercises of Holy Living" (CHRISTIAN SOBRIETY); and exhibits very distinctly the importance attached by the learned bishop to *practical* religion in preference to mere dogma or symbolism. The clearness of the style renders exposition almost superfluous.

In his own infelicity.—The "in" is probably a misprint; it does not occur in the latest editions of Taylor, published by the Rivingtons, and the text makes better sense without it.

Disagreeing between, &c., want of agreement, or harmony, between the object and man's desires.

His desires enlarge, grow large. What is its present meaning?

Our minds and apprehensions, faculties and conceptions.

To press it = to enforce it, to insist on and illustrate its importance.

He were a strange fool, &c.—Translate into modern English. **Fool**, *see* Index.

Is freer to me, more liberal, more generous. A.S. *freó*, acting at pleasure, cf. *friend*.

Melancholy, fit of dejection, or depression. Gr. *μέλας* 'black,' and *χολή* 'bile' (cf. *gall*). The disease was supposed by the old doctors to be caused by an excess of *black bile* in the system; hence the name.

Beside our being, apart from, not belonging to.

Master of the scenes, i.e. stage-manager, in the language of the theatre, from which the metaphor is taken.

Refuse no circumstances, i.e. accept whatever befalls them, or is incidental to their lot, in the performance of their duties.

General hath placed us.—The sentiment closely resembles the arguments with which Socrates met the entreaties of his friends urging him to save his life by escaping from the prison in which he was confined after his sentence.

The biggest disgrace.—Note that the word "biggest" has become vulgarised since Taylor's day.

Things eligible, desirable, worthy to be chosen.

Events depending, &c —"Events" is here used correctly; they are never insulated, separate from other things, but are always "depending" on some precedent series of things, of which they are the *outcome*, Lat. *evenire*, to happen, lit. to come out, be the outcome.

If we want meat till we die, i.e. if we are in want of food so long that we die in consequence. **Atrophy**, want of nourishment. Gr. *ἀτρέφω*.

Amazement, great perplexity. A.S. *á*, the intensive prefix, and a Scandivanian root, *masa*, to bewilder, perplex.

Fearful, lit. full of fear, i.e. timid. State its present meaning.

The old Stoics, or disciples of Zeno (born in Cyprus, 355, B.C), took their name from the *ποικίλη στοά*, painted colonnade, or porch, in which they used to assemble to receive instructions from the founder of the school. Zeno taught that virtue consisted in a life of useful activity, not of speculative meditation; and that physical pain, which merely hurts the body, is no evil in comparison with sin, or crime, which hurts the soul.

Till anon.—This substantival use of the adverb, especially of adverbs of time, is not uncommon. **Anon** = presently, A.S. *on* = in, and *án* = one, i.e. literally *in one* moment.

Playing at tables, i.e. at backgammon, where the "chance" of what the dice may turn up "is not in our power."

The Parthian kings so long bade defiance to the Roman arms that their half-savage freedom became proverbial.

RICHARD LOVELACE.—1618–1658.

To Lucasta, on Going to the Wars.—Extract VII., page 61.

Biographical Sketch.—Richard Lovelace was born of a good family in the neighbourhood of Woolwich, Kent, England, in 1618, and was educated in the chivalrous ideas of loyalty held by the gallant, if mistaken, Royalists of the age. On the outbreak of the Civil War he threw himself and his fortune with the utmost ardor into the cause of his royal master, whose downfall was the ruin of Lovelace as well as of so many others. After the execution of Charles I. Colonel Lovelace took service for a time under the King of France; he subsequently returned to England, was arrested by the Puritans and thrown into prison, where he wrote one of the finest of the many lyrics inspired by devotion to the Stuart cause, "To Althea" (*See* p. 22). On his release from prison he lingered in poverty and distress till his death in 1658. A few of his songs are lyrical gems of the first water, but most of his productions the world has willingly let die. He wrote two plays,—*The Scholar*, a comedy, and *The Soldier*, a tragedy.

TO LUCASTA.

Lucasta is of course a purely fanciful and poetic name, not intended to represent any person in particular. These fanciful names were very commonly used by the poets of the period, especially by the Royalists.

That from the nunnery.—"That"=because; **Nunnery**: the termination indicates a multitude, number; *cf.* yeoman*ry*, caval*ry*, &c. A.S. *nunna* = a nun, Lat. *nunna*, *nonna*, originally meant mother, the feminine of *nonnus* = father, and was then used as a title of respect; the word is onomatopoetic, formed by repetition of the childish sound *na*, *na*, addressed to any near relative, cf. *ma*, *ma* = mamma; *pa*, *pa* = papa; *da*, *da*, &c.

I could not love, &c.—The spirit breathed in these two concluding lines was the spirit that animated the breasts of by far the greater number of devoted loyalists, who sacrificed their fortunes, their happiness, and even their lives so freely on the shrine of what they held to be their honor and their duty. Pity that so much true chivalry should have been fruitlessly devoted to such a worthless cause!

IZAAK WALTON.—1593-1683.

ON ANGLING.—FROM THE COMPLETE ANGLER.
Extract VIII., page 62.

Biographical Sketch.—IZAAK WALTON was born at Stafford, England, in 1593. He appears not to have allowed his natural serenity of disposition to be disturbed by the horrors of the Civil War, by which most men's minds were stirred to their profoundest depths. A life of quiet contemplation is generally conducive to longevity, and such a life enabled Walton to reach the good old age of ninety years with faculties of mind and body but little impaired to the end. Besides the *Complete Angler* he wrote an elegy on Dr. Donne, the author of *The Pseudo-Martyr*, and contributed to English literature some of its very best biographies, including those of Sanderson, Donne, "the divine" Herbert, and Hooker, the immortal author of the *Ecclesiastical Polity*. Walton died 1683.

ON ANGLING.

The full title of the work from which the Extract is taken is "*The Complete Angler, or, A Contemplative Man's Recreation.*" It is the work by which the author is best known, and has passed through more than a score of editions, maintaining an undiminished and well-deserved popularity even in our own day. In its quaint combination of simplicity and enthusiasm it opens to our view the gentle soul of the gentle-hearted Izaak with all of the fidelity and none of the egotism of a veritable autobiography; and its charming grace of language and perspicuous style enable us to read it to-day with as much ease and pleasure as it was read when first given to the world more than two centuries ago, 1653.

Venator = = Huntsman; *Piscator* = Fisherman.

To make artificial flies of shreds of bright silks and tinsel, closely resembling the natural flies in which the fish delight, is an indispensable accomplishment of the true angler.

Yon sycamore-tree.—The tree that goes by this name in England, that referred to here, is a large species of maple; in America the name is given to the plane-tree, or button-wood. The *sycamore* of Scripture, common to Egypt and Syria, is a species of fig resembling the mulberry; Gr. συκόμορος, from σῦκον, a fig, and μόρον, a mulberry. Note: the old spelling of the word was sycomore, corresponding to its derivation.

Brave breakfast; *brave* is often used in the sense of good, excellent; here it refers to the quality of the viands, while **hungry breakfast** alludes to the appetites of the eaters: A.S. *brecan*, to break. (cf. Lat. *frango*, Gr. *ῥήγνυμι*), and A.S. *fœstan*, to abstain firmly from food.

Put that net, &c., a small net at the end of a short pole, used for "landing" a fish too heavy to be pulled out without breaking the line.

Angle = fishing tackle, including rod, line, bait, and hook; originally applied simply to the hook from its barb, or "angle."

Fortune = good luck.

Two brace of trouts.—Write notes on these plural forms; *see* Seath's High School English Grammar, v. 42.

Parish; a district under one pastor. Lat. *parœcia*, Gr. *παροικία* = an ecclesiastical district, lit. a neighbourhood.

Fishing even—*Even* = exactly, precisely. A.S. *efen*.

Still in motion = constantly in motion. What meaning of *still* would make this an example of *oxymoron*?

Providence—forethought, its original meaning.

I hope there is none such.—Discuss the grammatical propriety of the sentence.

Ordering. *See* Index. **By the clouds**, i.e. judging *by* the clouds.

Ended with = ended simultaneously with the shower.

How pleasantly—looks.—Could the adverb be used in this way now? Point out the difference in meaning between the adjective and adverb in such cases. See "smells as sweetly," in the next line.

Holy Mr. Herbert.—George Herbert, commonly described as "The Divine" Herbert, on account of his exemplary piety, wrote some of the most exquisite devotional poetry in the language. He was born in Wales, in 1593, and educated at Westminster and Cambridge. Entering the church, he was presented to the rectory of Bemerton, in Wiltshire, where he died in 1632. His brother, lord Herbert of Cherbury, was the first of the English Deists.

Thy music shows ye have your closes.—Note the peculiar use of *thy* and *ye*. **Closes** is technically used in music to indicate the cadence, or refrain of a stanza, the closing bars, hence the end.

Never gives, never warps, or twists from its position. **Coal** = burning fuel.

I do the rather.—*The* in this and similar constructions is the old instrumental case of the demonstrative, used adverbially = in, or to, such a degree. **Rather** is the comparative of an old word,

rath, or *rathe*, meaning 'early.' A.S. *hrath*. Cf. Milton's *Lycidas*, 142, "Bring the *rathe* primrose that forsaken dies."

Putting money to use, on interest; cf. usury.

Tityrus and Melibæus, fanciful names of shepherds in the *Bucolics* of Virgil.

No life so happy.—The omission of the copula verb is very common in the enunciation of general maxims, or truths, sententious aphorisms, and the like.

Is preventing plots, used here in its old sense of 'anticipating.'

JOHN MILTON.—1608-1674.

ON THE MORNING OF CHRIST'S NATIVITY.—Extract IX., page 67.

Biographical Sketch.—JOHN MILTON was born on the 9th of December, 1608, in Bread Street, Cheapside, London. His father, John Milton, had early embraced the Protestant religion; had in consequence been disowned and turned out of doors by his father, a zealous adherent of the Roman Catholic Church; had for some years maintained himself in London by his musical talents; had finally established himself in the lucrative business of a scrivener, or notary, about the year 1600; and had married Sarah Jeffrey, the orphan daughter of Paul Jeffrey, a "merchant-tailor." Of their six children only three reached the age of maturity; Anne, afterwards married to Edward Phillips; John, the greatest of England's epic poets; and Christopher, who became a successful lawyer, and was almost as zealous in the cause of the Royalists as was his more gifted brother in that of the Puritans. From his father Milton inherited a fondness of music and acquired a skill in playing that formed the chief comfort of his later years; and to the judicious liberality of the same wise parent he was indebted for a thorough training in all the weightier branches of a sound education. His early instruction was carried on by private tutors, one of the last and best of whom was Thomas Young, an earnest and talented young clergyman of decidedly Puritan principles. At a suitable age he was sent to Saint Paul's public school, where he formed a close intimacy and friendship with Charles Diodati whose early death he passionately bewailed in the *Epitaphium Damonis*, a Latin pastoral of rare merit and power.

At Cambridge.—From Saint Paul's he matriculated at Christ's College, Cambridge, distinguishing himself from the first by his superior diligence, and the marked excellence of his exercises in prose and verse, not only in English, but in the classical

and modern languages, his studies embracing French, Italian, and even Hebrew in addition to the usual Latin and Greek of the University curriculum. For the first couple of years he was decidedly unpopular with his fellow students, who nicknamed him "the Lady of Christ's College," partly in derision of the delicate fairness and beauty of his face and form, and partly in dislike for a self-conscious fastidiousness in his tastes and morals; but long before the close of his undergraduate career they had come to recognize, to respect, and to esteem the wide range of his acquirements and the brilliancy of his literary genius. It is unnecessary to make special mention of any of his fellow students except Edward King, an Irish youth of high connexions, for whom Milton entertained an affection surpassed only by his love for his older and dearer friend Diodati. On the completion of his university career with the degree of M.A., in 1632, Milton resolved to devote himself to the profession of literature. Conscientious objections to taking the necessary oaths prevented him from gratifying his father's wish, that he should enter the church; and he had no inclination for the profession of law, which he accordingly left to his brother Christopher. In this year, 1632, the second folio edition of Shakspeare was published, prefixed to which were three anonymous short poems, one of them being Milton's glowing eulogy on Shakspeare, written in 1630; and this was Milton's first public appearance as an author. He had also written a few other minor poems in English,—originals, translations, and paraphrases, besides a good many Latin poems of more than ordinary merit; but by far the best poem written by him up to the date of his leaving college is his magnificent ode *On the Morning of Christ's Nativity*, written in 1629.

At Horton.—In 1632, the poet's father, now nearly seventy, retired from business and settled at Horton, in Buckinghamshire, close to Windsor and about seventeen miles from London. The poet accompanied him, and spent the next six years in the systematic study of the Greek and Latin classics, varied by music and mathematics, with an occasional excursion into the domain of physical science. During his stay at Horton he wrote, in 1632, *L'Allegro* and *Il Penseroso*, two of the most finished and beautiful lyrics in the language, the former full of the joyous thoughts, as the latter is full of the pensive musings excited in the mind of the cloister-bred student by the contemplation of the manifold beauties and ever-changing aspects of Nature in the country around Horton. The *Arcades* is a pastoral masque, or rather the fragments of a pastoral operetta, written in 1633, for performance before the Countess dowager of Derby, by her young relatives, the Egertons. In the following year, 1634, he wrote another and far more

excellent pastoral masque, subsequently entitled *Comus*, which was presented at Ludlow Castle, before the Earl of Bridgewater, Lord President of Wales, by his sons and daughters, the Egertons; it has a distinctly moral purpose, exhibiting the triumph of philosophy and virtue, in the person of the heroine, over the allurements of pleasure and the senses offered by the enchanter Comus. The year 1637 witnessed the publication of Comus and the production of the finest subjective elegy in our literature,—*Lycidas*, published in 1638. In this most beautiful pastoral monody the poet gives vent to the train of mournful thoughts and passionate regrets for the loss of his college friend and comrade, Edward King, who had been drowned while crossing over to his native country, Ireland, the ship striking on a rock in clear and calm weather, and going down immediately with King and nearly all the other passengers.

Travels.—In 1638 Christopher Milton, with his lately wedded bride, went to keep the aged father company at Horton, and the poet was thus at liberty to set out on a long-wished for visit to Italy. Passing through Paris where he was presented by Lord Scudamore to Grotius, one of the most eminent jurists and theologians of the age, he proceeded through Genoa, Leghorn, and Pisa to Florence. Here he remained for two months, enchanted by the courtesy not less than the ability of the most distinguished literati in Florentine society, and enchanting them in turn by the rare combination of transcendent genius with a face and figure of surpassing grace and beauty. "There was it," he tells us in the *Areopagitica*, "that I found and visited the famous Galileo, grown old, a prisoner to the Inquisition." At Rome, too, he was received with the greatest distinction by the literary men and scholars of the Eternal City; Cardinal Barberini invited him to his palace to hear the most renowned singer then living, the marvellously gifted Leonora Baroni. The aged Manso, Marquis of Villa, the friend and biographer of Tasso, received the young English heretic, at Naples, with more than Italian warmth and courtesy. News of the troubled state of public affairs in England made him give up a contemplated tour through Sicily and Greece; and he slowly retraced his steps northward, stopping for two months at Rome, two months at Florence, and a month at Venice. Thence he crossed the Alps to Geneva, where he met the celebrated Protestant divine, Dr. Jean Diodati, uncle of his own dearest and best-loved friend Charles Diodati; and from Geneva he returned to Paris and thence back to England.

Period of the Civil War.—During Milton's absence, about four months after his departure from England, his friend Charles Diodati had died. They had loved each other, these two, with more than the tenderness and devotion of brothers; and Milton now

poured forth his passionate grief in the *Epitaphium Damonis*, in language clearly showing that his sorrow was far deeper as his love had been far stronger for Diodati than he had ever felt for King, the "Lycidas" of his Cambridge years. A passage in the "Epitaphium" informs us that Milton had in contemplation the composition of an epic poem on King Arthur, to include episodes embracing the whole cycle of old British and Arthurian legend; but the project was ere long abandoned in favor of *Paradise Lost.* About this time Christopher Milton went to reside at Reading, taking his father with him; the home at Horton was broken up; and the poet took up his dwelling in London, busying himself with the education of his nephews, Edward and John Phillips, and attending to a select private school he had opened in his house in Aldersgate Street. He seems to have entertained serious intentions of producing some great *dramatic* work, a tragedy on some topic suited to the great mental powers of whose possession he was fully conscious. But he evidently found it a difficult task to choose the proper theme—no fewer than ninety-nine subjects having suggested themselves, of which a list was found among his papers, *Paradise Lost* being apparently his favorite and occupying the post of honor as first on the long and somewhat motley list. The thickening of the political atmosphere, however, drove his poetic muse into the background, and it was not until twenty-seven years of storm, of sunshine, and of shade had passed that she was able to resume her sway, and inspire the lofty epic that has immortalized its author.

Smectymnuus Tracts.—The efforts of the root-and-branch Puritans to establish Presbyterianism were ably met by champions of the first rank in the field of controversy,—Archbishop Ussher doing battle for the Moderates and Bishop Hall for the extreme High Church party in the Established Church of England. In March, 1641, Hall had issued the High Church manifesto in his "Humble Remonstrance;" in reply to which a pamphlet was issued by five Puritan ministers, the initials of whose names formed the strange word by which the joint authors were always described, viz., "Smectymnuus." The names were:—Stephen Marshall, Edmund Calamy, *Thomas Young*, Matthew Newcomen, and William Spurstow. This was the same Thomas Young whose tutorship had been so profitable to Milton before entering Saint Paul's school; and Milton now repaid the service by aiding his old teacher in the composition of the original *Smectymnuus* (written mainly by Young), and also in the preparation of the subsequent replies of the Smectymnuans to Hall's defence. Milton also entered the lists on his own account, publishing in May, 1641, a pamphlet *Of Reformation touching Church Discipline in England*, by far the

ablest and most vigorous of the root-and-branch manifestoes of the time. This he rapidly followed up with four other treatises, on the same general subject :—*Of Prelatical Episcopacy*, in reply to the broad church arguments of Ussher, June 1641; *Animadversions* upon Hall's "Defence" against Smectymnuus, July 1641; *The Reason of Church Government*, far the best of these four, and inferior only to his *Of Reformation* in the strength of its arguments on the anti-Episcopal side of the controversy, February, 1642 ; and in March, 1642, the last of his contributions to the Smectymnuan controversy, an *Apology* against a Confutation of his Animadversions.

Divorce pamphlets.—In May or June, 1643, Milton contracted his first marriage (*not* made in heaven). His bride, about half his own age, was Mary Powell, daughter of Richard Powell, the squire of Forest Hill, near Oxford, and a devoted Royalist. She appears to have been vain, frivolous, shallow, and stupid—unsuited in every possible way to be the wife of a grave, earnest, religious, and learned man such as was her husband. The honeymoon was scarcely over when she asked and obtained his permission to visit Forest Hill ; and she had no sooner got safely there than she announced to him that she did not intend to return to her conjugal duties and position. Milton immediately devoted himself to a close study of the civil and ecclesiastical divorce laws ; and with characteristic energy and fearlessness of consequences, he published his conclusions to the world in five pamphlets,—publications which exposed him to the resentment of the Presbyterian divines then attending the Westminster Assembly, and ultimately led to his embracing the side of the Independents, the great opponents of the Presbyterians in the now divided ranks of the Puritans. The first pamphlet, *The Doctrine and Discipline of Divorce*, published anonymously in August, 1643, laid down the broad and at that time startling doctrine that incompatibility of character is a sufficient cause for divorce ; nor did he soften its enunciation in a second edition, which he published in February, 1644, greatly enlarged, and openly dedicated to the Parliament and the Assembly. In July, 1644, *The Judgment of Martin Bucer concerning Divorce* still further excited the London clergy, who instigated the Stationers' Company to proceed against him for violation of the "Printing Ordinance" by publishing the first divorce treatise without registration or license. While the matter was still before the Commons' committee and the House of Lords, Milton issued the greatest, most popular, and most eloquent of all his prose writings,—the famous *Arcopagitica, A Speech for the Liberty of Unlicensed Printing*, published in November, 1644, and of course unlicensed and unregistered. In March, 1645, he

published simultaneously his two concluding pamphlets on the subject :—*Tetrachordon*, an exposition of the four chief passages of Scripture relating to marriage ; and the *Colasterion*, a reply to an anonymous answer to his "Doctrine and Discipline of Divorce." In these, as indeed in nearly all his controversial writings, Milton lashes his opponents with a merciless severity characteristic of the age, and an overmastering ability that was all his own. The language has been well compared, by Macaulay, to cloth of gold, stiff with the richness of its ornamentation ; while the subject matter is what might be expected from the inexhaustible treasures of information and keen intellectual powers in virtue of which Milton stands head and shoulders above all his contemporaries,—his friends as well as his opponents. And yet, though we may occasionally take up one of these old volumes of controversy to admire the quaint richness of an odd passage here and there, it is an indisputable fact that all these works—Milton's and his opponents' —are now practically dead and buried,—no one reads them, no one is interested in them. The reason is plain : they are one and all marred by the same defect; though they are all strongly Protestant in tone, agreeing only in a common hatred of Romanism, they without exception *beg the whole question* as between Romanism and Protestantism, they *assume* that Protestantism is right and that Romanism is altogether wrong ; they take it for granted that a gulf should divide the Reformed religion from the Old, and the only real question at issue between them is as to the proper *width of the gulf* of separation.

Close of the War.—In June, 1645, the Royalist cause was ruined at the battle of Naseby ; and the Powells, no doubt thinking it well to conciliate the influential Parliamentarian writer, induced his wife to return to her allegiance, in July or August of the same year. Milton had just moved from Aldersgate street to the Barbican, where he was busy revising the proof sheets of the first edition of his collected poems ; and here he gave kindly shelter to his wife's family on the surrender of Oxford to Fairfax in 1646. Here, too, his first daughter, Anne, was born (July 29th, 1646) ; his father-in-law died on the first of January, 1647 ; and his own father, who had come to live with the poet after a three years' stay in Reading, also died in March, 1644, at the age of eighty-four, and was buried in Saint Giles', Cripplegate. Except for a few odes, sonnets, paraphrases, and Latin pieces, the poetic muse of Milton was silent during this period ; but he was busy on three works of scholarly labour and compilation, a kind of employment for which he always had a certain fondness. These were :—(1) *History of Great Britain* from the earliest times—never finished, but of which the earlier part to the Norman conquest was afterwards

published, in 1670; (2) a complete Latin treatise on *Christian Doctrine*, published after his death; and (3) materials for a *Latin Dictionary*, for which he left three large folio volumes of MS., never published, but forming the basis of the Latin dictionary published by a committee of Cambridge scholars in 1693, and named *The Cambridge Dictionary*, on which have been based *Ainsworth's* and all subsequent Latin dictionaries published in English.

Latin Secretary; Eikonoklastes.—The civil war was meanwhile drawing to a close; the king made atonement for his follies and his crimes by his bloody death on the scaffold, at Whitehall, January 30th, 1649; and England by that tragic act became a Republic, governed by the Rump Parliament and an executive council of forty-one members. Men held their breath, aghast at the rapidity and the horrors of the march of events, and well might the chiefs of the infant Republic feel anxious for some proof that the intelligence of the nation was with them, for some inspired pen to explain and justify their cause. The proof and the pen were both at hand. Milton, the most gifted intellect of the age, was the first man of note outside of Parliament, to declare himself in favor of the Republic; in less than a fortnight from the king's death, he published his *Tenure of Kings and Magistrates*, in which he took the ground, that it is and has in all ages been held to be lawful to depose and execute a wicked king or tyrant, if the ordinary magistrate have neglected to do it. The pamphlet had the desired effect; it calmed the excitement of men and reconciled them to what had been a political necessity. The Republican leaders gave him the position of Latin (or foreign) secretary to the council, with a salary of £288 a year, equivalent to about five thousand dollars of our money now. This position he held till Cromwell became Protector, when he filled a similar post under the new *régime*, retaining it till the Restoration. His duties were nominally to conduct the correspondence of the Government in Latin with foreign powers, but as foreign powers held aloof at first, these duties were necessarily very light and left him free to discharge the real duties for which the council required his services; these were of various kinds, but chiefly to exercise his literary skill in examining and confuting all literary attacks, and to give such other literary aid as might be needed by the Republic. His first pamphlet in his new rôle, published in May, 1649, was entitled *Observations on Ormond's Articles of Peace with the Irish Rebels;* it deals with royalist intrigues and plots in Ireland, and contains an eloquent panegyric on the character of Cromwell. In October of the same year his *Eikonoklastes* (Image-Smasher) appeared, in confutation of the "Eikōn Basilikè" (Royal Image), a work published the day after the king's

execution, purporting to contain his meditations and reflections on the long quarrel between him and his parliament, with suitable prayers at the close of each of its twenty-seven chapters, and ending with a separate paper, "Meditations on Death." The authorship of the "Eikon," is still one of the "vexed questions" of literary history; by Whig writers it is generally attributed to a Dr. Gauden, a vulgar, place-hunting, mendacious parson; by Tories and High Churchmen, the claim on the title-page, that it was written by the king, is generally allowed; and this was the universal belief of the Royalists at the time, among whom the book was circulated by thousands and guarded as one of their most precious treasures. Milton's reply is remarkable for its vigor, and for its merciless logic; nor is its gloomy severity relieved by a single flash of generosity, or of pity for the dead and buried king.

Controversy with Salmasius.—His next great politico-controversial work is marked even in a higher degree by what, with all due allowance for the spirit of his age and the intensity of its discussions, must still be regarded as a sad blot on his controversial writings, viz.: their savage ferocity and unbridled bursts of personal scurrility; but in this next work his Billingsgate is less inexcusable than in the Eikonoklastes, for now he has a living opponent to deal with, the man, to wit, who had the reputation of being the profoundest scholar, and most subtle disputant on the continent of Europe. Toward the close of the year 1649, Claude de Saumaise, or Salmasius, of Leyden, at the request of the exiled royal family, had published a Latin treatise for circulation on the continent, entitled "Defensio Regia pro Carolo I.," vindicating the memory of Charles, and furiously assailing the Commonwealth and the conduct of the regicides: in reply to which Milton, in April, 1651, published his famous Latin *Pro Populo Anglicano Defensio*, a treatise eagerly read throughout Europe, and hailed everywhere as a triumphant refutation of the arguments, and an annihilation of the scholastic claims of the great Salmasius. Milton's triumph was indeed complete, but it was dearly bought; his unremitting labors in the preparation of his great "Defense" ruined his eyesight, and in May, 1652, he was entirely blind. His crestfallen antagonist could not forego the unmanly boast that he had blinded the English champion; nor did the English champion hesitate, on the death of Salmasius shortly afterwards, to repay his memory in kind by averring that his overwhelming defeat had killed him. Evidently neither was in the habit of "heaping coals of fire" on an enemy's head! In the same year Milton's only son died, when little over a year old, and shortly afterwards his wife also died, leaving three children, Anne, born in 1646, Mary, in 1648, and Deborah, shortly before her mother's death. This year was also marked by the appearance of

a number of attacks in more or less scurrilous pamphlets on the Salmasian controversy; to one of which he thought it worth while to reply personally, leaving to his nephews and others the task of answering the less able of his assailants. At the close of the year, 1652, there appeared anonymously at the Hague the ablest and most venomous of the Salmasian tracts, under the title of "Regii Sanguinis Clamor," consisting mainly of a personal libellous attack on Milton himself. It was really the work of Dr. Peter du Moulin, a French Presbyterian minister, naturalized, and then resident in England; but of this the world knew nothing, and as the printing had been supervised partly by Salmasius, since deceased, but mainly by one Alexander Morus, a French minister of Scotch descent, celebrated as an orator in Holland, Morus was universally believed to be the author. He, accordingly, was made the victim of a frightful castigation by Milton in his *Defensio Secunda*, May, 1654; his life was mercilessly dissected and analysed; his moral character was blasted, scorched, and shrivelled in the seathing light of a full exposure of his antecedents; and he was made to stand forth in full view of all Europe, in all the naked deformity of an unmasked clerical blackguard. But in spite of all this scurrilous abuse, the Second Defense is one of the most interesting and valuable of all Milton's prose works, on account of the number of sketches it contains of the great chiefs of the Commonwealth, and especially on account of its magnificent eulogy of Cromwell and his career,—a grander and more elaborate panegyric than any since pronounced on the great Protector, not excepting even the amplified tribute of his best modern biographer, Carlyle. Morus attempted a feeble apology for himself, to which Milton retorted in the *Pro Se Defensio*, the last of his great Latin pamphlets, August, 1655. Thenceforward till the end of the Protectorate, Milton's life was comparatively calm, the official correspondence of his office and a few odes, sonnets, and familiar epistles in Latin being all that occupied his time. On November 12, 1656, he married a second time, his wife being Katharine Woodcock, but her death in child-birth in February, 1658, left him once more a widower, after fifteen months of greater happiness than had yet fallen to his lot; the last of his series of sonnets is a touching tribute to her memory and virtues; her child died with her.

Church and State—The Restoration.—The question of Church Government was the only one on which Milton and Cromwell differed seriously—Milton being in favor of the total separation of Church and State; Oliver, in favor of an Established Church of England, to include all denominations of Evangelical Protestant Christians. During Cromwell's life he persevered in his views; but soon after his death and the accession

of his son Richard, September 3, 1658, Milton published a new edition of his *Defensio Prima*, and early in 1659, an English *Treatise of Civil Power in Ecclesiastical Causes*, setting forth his views on the relation of church and state. Again, on the restoration of the Rump parliament he addressed them in *Considerations Touching the Likeliest Means to Remove Hirelings out of the Church*. But the country was now convulsed and torn by factions, the parliament had no desire to meddle with such questions, and soon the current of public opinion began to drift in the direction of a restoration of the Stuarts. To stem this torrent was now the almost frantic effort of the great republican pamphleteer. His *Letter to a Friend concerning the ruptures of the Commonwealth*, October, 1659, was a vain effort to reconcile the army chiefs with the Rump. In March, 1660, he proposed a system of local self-government with a central grand council, in *The Ready and Easy Way to Establish a Free Commonwealth*, etc., but the public only laughed at him for his pains; he addressed an abridgment of his pamphlet in a letter to General Monk, entitled *The Present Means and Brief Delineation of a Free Commonwealth*, but Monk's only reply was to summon the Convention Parliament to give legal effect to his determination concerning the Restoration; in April, 1660, in *Brief Notes on a late Sermon*, by the Royalist, Dr. Griffith, he once more protests against the recall of the Stuarts, even hinting that it would be better that Monk should become king himself; and, finally, in the same month he made his last effort in a second edition of the *Ready and Easy Way*, in which he predicted (alas! too truly) the ruin and degradation the Stuarts would bring with them if restored. But all in vain; the nation was sick of Puritanism and the Commonwealth. The Convention met on April 25th; on May 1st they *unanimously* resolved on the Restoration; on May 29th, Charles entered London in triumph. The Restoration was an accomplished fact; the Republican chiefs were scattered; Milton was in hiding in the city. It was at first intended to visit him with exemplary punishment as the author of the *Eikonoklastes* and the *Defensio Prima*, and how he escaped was then a mystery: it is a mystery still; powerful friends, Monk very likely amongst the number, must have successfully interceded for him, for, when the Bill of Indemnity was published, granting a full pardon to all except about a hundred, whose names were specially mentioned, Milton's name did not appear among the doomed ones on that fatal list. He was free; but he was ruined, and the cause he loved execrated, hated, and insulted by the sycophantic toadies of a Court whose pollutions were an abomination in the sight of God and man.

Paradise Lost.—And yet out of his very ruin Milton was to create for himself a monument more enduring than ever he could have raised as secretary of the mightiest ruler on earth; and so far as the world of literature is concerned, it has reason to be thankful that the course of events forced upon him the freedom without which *Paradise Lost* could never have been written. He had begun it during the peaceful years at the close of the Protector's life, and after the stormy period of the Restoration he once more took up the work as the solace of his blind old age, finding in it so much of comfort that he was able by the Divine help to remain steadfast in all his degradation,

> "On evil days though fallen, and evil tongues,
> In darkness, and with dangers compassed round."

Some few friends rallied round him in his declining years, old friends of the lost cause, and young men lured by the charm of his captivating conversation,—Skinner, and Ellwood, and Dr. Paget, and a few others. Whether his daughters were as undutiful as he undoubtedly believed them to be, it is not now easy to determine; but they contributed little to his happiness—poor girls! they had grown up without a mother's loving care, and knew not how to make a happy home for their father, old, and poor, and blind, and desolate—and so his few friends persuaded him to consent to a third marriage, February 24, 1663. His third wife was Elizabeth Minshull, a relative of Dr. Paget; she was a good and attentive wife to him, and tried hard to do her duty by her step-children under all circumstances. Aided by his friends, who acted as his amanuenses, he made rapid progress with the composition of *Paradise Lost*, and before July, 1665, the grandest Epic in English literature was completed. The story of the sale of the MS. for a paltry trifle is well known and equally well authenticated. Samuel Simmons, the publisher, paid him £5 down, and agreed to pay £5 more on the sale of 1,300 copies of the 1st edition, and like sums on similar terms for the 2nd and 3rd editions; all payments then to cease and the work to become the sole property of the publisher,—twenty pounds, all told, equal to about $350 now, for one of the few first-class poems the world has yet produced! The Plague and Fire of London interfered with the date of publishing, and the work was not ready for sale till the summer of 1667—the time of the ruin and disgrace of Clarendon. From its first appearance it was welcomed with wonder and applause not only by the Puritan friends of the author, but by scholars and men of taste of every shade of political and religious faith; but its circulation was almost exclusively confined to readers of these classes till the appreciative criticisms of Addison in his

Spectator Essays made it popular with the masses. Blank verse was hardly verse at all in the estimation of readers in the Restoration period, and was barely tolerated even in the drama ; Dryden was the great champion of rhyme, and he was the literary king of the age ; but notwithstanding its falling foul of men's prejudices in this respect, in spite of its violation of Dryden's pet canon of poetical criticism, yet, so great and so obvious were the intrinsic merits of *Paradise Lost*, it evoked the hearty approbation of all, more especially of Dryden himself. "This man cuts us all out, and the ancients too," was his verdict at the time ; and this verdict he subsequently pronounced more deliberately in a few lines which every reader of Milton should know by heart. (*See* H. S. Reader, p. 82.) The judgment of the most capable of his contemporaries fairly represents the average opinion on the merits of the poem. All are agreed that in choice of subject and grandeur of conception the great English epic far surpasses the most celebrated productions of ancient and modern times, while it cannot be held inferior in any of the various details of treatment.

Latest works, Death.—The few remaining years of the poet's life were brightened by the consciousness of the higher esteem in which he was held ; but though visitors were numerous and distinguished he still found time to dictate a goodly quantity of miscellaneous literary work, and to listen to some willing friend reading from his favorite authors,—Homer and Euripides among the Greeks, Virgil and Ovid among the Latins, Spenser and Shakspeare and Cowley among his own countrymen. In 1671, he published *Paradise Regained*, a sequel to Paradise Lost, said to have been suggested by his young Quaker friend, Thomas Ellwood, and *Samson Agonistes*, a drama of great power, and well worthy of attentive reading in the study, though too subjective—too closely identifying himself with his hero—to admit of its being successfully presented on the stage. In 1673, during the "No Popery" clamor, he ventured on a last political, or polemical, pamphlet *Of True Religion*, &c., a mere milk-and-water version of his earlier views ; and this, with a second edition of his "Minor Poems," a Latin Grammar (1669), his *History of Britain* (1670), and a Latin treatise on Logic (1672), were the petty offspring of his brain in the few years before the last one of his earthly pilgrimage. In this last year, 1674, the second edition of Paradise Lost appeared, arranged in twelve books, instead of ten as they were in the first edition ; his Latin *Epistolæ Familiares*, written to various people and at various times throughout his life, were collected and published, with *Prolusiones Oratoriæ*, exercises of his long-past Cambridge years,—added, to fill the volume, in lieu of the Latin letters written by him in his official capacity as Secretary to the

Commonwealth, the printing of which had been forbidden by the Foreign Office. His last publication, probably his last production, was a translation of a Latin document from Poland on the election of John Sobieski as John the Third, King of Poland. On Nov. 8th, 1674, Milton died of an acute attack of gout, or gout fever, at the age of 65 years and 11 months, and was buried beside his father in the chancel of the church of St. Giles', Cripplegate.

ODE ON THE MORNING OF CHRIST'S NATIVITY, 1629.

In an elegiac epistle to his friend Charles Diodati, Milton states that he composed, or at least began, this ode on Christmas day, 1629 :—

> "Dona quidem dedimus Christi natalibus illa;
> Illa sub auroram lux mihi prima tulit."

Hallam considers it the finest ode in the English language—a rank generally assigned to Dryden's "Alexander's Feast"—and it certainly is a most remarkable production to have proceeded from the pen of so young a man, showing a fineness of conception, a depth of philosophic treatment, a wealth of scholarly illustration, and a felicity of diction for which we search in vain in the works of any of his fellow disciples of the Spenserian school. He possesses that quintessence of the poetic faculty common to his acknowledged master, and all his followers ; but none of the Spenserians, not even Spenser himself, exhibits that perfection of verbal finish displayed in many stanzas of this ode. Throughout the whole poem we can feel the promise and potency of still loftier flights, the consciousness of possessing higher faculties, and the recognition of the principle of moral manliness, which afterwards found such noble utterance in the inspired strains of *Paradise Lost*, and out of which was developed a new, nobler, and more majestic school of poetry—the Miltonic. The student cannot fail to note the extensive range of literature, sacred and profane, forced to pay tribute to Milton's muse. This is, indeed, characteristic of his works ; so much so that it has been frequently urged that he is the least original, or creative, of our poets. In one sense, and that a very limited one, the charge is true of both Milton and Shakspeare ; they selected their materials wherever they could find them ; the world of literature was open to them, especially to Milton, and they never hesitated to make use of an incident or even of a thought merely because some one else had gone over the same ground before them : but they employed the work of others simply as raw material to be fashioned into newer and more beautiful shapes for use in the execution of their own designs ; the genius that enabled them to

map out and plan the design, and the surpassing skill that enabled them to execute perfectly what they had loftily conceived were all their own ; and in this, the truest and highest and best sense of the term, these two, who are confessedly the best, are also the most original of all our poets.

The Ode does not give us any clear forecast of the religious views entertained by Milton in after life, nor is it probable that his views at this period resembled his later ideas at all closely, for religion was with him a thing of slow growth, a matter of reason rather than of faith ; and yet a close examination will reveal at least the germ of some of those speculations in religion set forth in his remarkable posthumous Latin treatise *On Christian Doctrine*. From this and the known facts of his life it appears :—(1.) He belonged to no particular church, but was in favor of toleration, though he preferred the Armenian teaching of Free Will to the Predestinarian doctrines of the Calvinists ; he was, in fact, more than any other man of his age, the very incarnation of the genius of English Puritanism, both in religion and politics,—not of the exclusive Calvinism of Geneva which set the Revolution in motion, but of the broader and deeper Liberalism which carried the Revolution to a successful issue, tolerant of all things except intolerance, but resolute in its opposition to the exclusive pretensions and absolutism of Charles and Laud and Strafford ; he was, in short, the prototype of a genuine British Liberal of our own day. (2.) Though not a Unitarian, he was an anti-Trinitarian of the high Arian school to which Newton afterwards belonged, denying that the Son was co-equal and co-essential with the Father, or absolute Deity, but ascribing to Him a certain derivative divinity of a high, unfathomable nature. (3.) He was anti-Sabbatarian, differing *in toto* from the rigid principles and practice of the Presbyterians in regard to the Sabbath ; indeed, he denied the authority of the Decalogue as a standard of *Christian* morals, asserting that Christian liberty should not be circumscribed by its prohibitions, nor by any code of ethics founded on them. (4.) In metaphysics, his theory of the universe is a pantheistic materialism starting from a spiritualistic theism : God is the *one* infinite, eternal, *self subsisting* author of all being ; the *one* primal matter of which all things consist was originally an *emanation*, or efflux from the substance of God Himself, and the whole universe consists of modifications of this original matter, so that the organic world, as well as the inorganic, the brute creation, not less than man with his soul and other higher attributes, the spiritual world—the angels, the spirits, the soul—no more than the corporeal, the immaterial equally with the material, are all alike formations of the same substance and are in no respect radically different from each other. The soul, there-

fore, is not something radically different and capable of existing apart from the body ; it is inseparably bound up with the bodily organism; when the body dies the soul dies also, the being ceases to exist. It follows that Immortality is not the continued existence of an immaterial soul after death, but is the miraculous resuscitation of body and soul together, at the Resurrection, after the intervening sleep of death. (5.) He was a firm believer in Revelation, and had a most profound reverence for the Holy Scriptures, holding that as the Bible was God's revelation to man of what he could not find out for himself, so *all* that it contained on any subject ought to be accepted implicitly in the plain sense of the words, however strange or repugnant it might seem to mere human thought and reason. In the essentials, therefore, of the Christian faith —the doctrines of the Fall, the Atonement, Restoration and Sanctification by Christ only, the Resurrection, the final Judgment, the reign of Christ, the Glorification of the saints in a new heaven and a new earth, Milton was an avowed believer, thoroughly at one with the most orthodox Christian of the churches. He was, in short, a fervid Theist and genuine Christian, notwithstanding that he was one of the most original and intrepid of thinkers in theology as well as in politics.

I. **Mouth—morn,** What mouth and morn ? A. S. *monath* =a lunation ; *morgen*=morn.

Work us=bring about for us ; cf. "wrought our fall," *Paradise Lost*, I, 642.

II. **Unsufferable.** For prefix *un*, *see* 'uncapable' in Index.

He wont—to sit= was accustomed. Past tense of 'to won.' A. S., *wunnian* = to dwell.

Trinal unity. Derive and explain these words.

Darksome, gloomy. A. S., *déorc*= dark. *See* Index.

III. **Say, Heavenly Muse,** etc. Note that the invocation of the Muse comes after the general announcement of the theme. He followed the same order afterwards in the *Paradise Lost*, in imitation of the example set by Homer and Virgil at the beginning of their epics.

Afford = offer, present, having no reference to the means of the giver.

Hymn, a sacred song. Gk., *ὕμνος*, Lat., *hymnus.*

By the Sun's team untrod, not yet visited by the sun-god (Phœbus) in his chariot,—a poetic amplification of 'before sunrise.'

Hath took.—Forms of this kind, very common in and before Milton's time, had their origin in the tendency to drop the *en* of the participle—have *got* for have got*ten*, etc.—but when the dropping of *en* would leave the same form as the infinitive, the form of the past tense was used with the auxiliary instead of the participial form; thus, have *forsaken* became have *forsook*, not have *forsake.*

IV. **Star-led wizards**, the wise men who had been led by his star from the east. The ending *ard* is intensive, and when joined to a word of bad meaning it naturally expresses contempt and dislike, as in drunk*ard*, dot*ard*. What force has it here ?

Prevent them, in its old sense, anticipate, get before.

Honor—to greet, adjectival infinitive= of greeting.

Angel choir, "multitude of the heavenly host," *Luke* ii. 13.

Secret altar, hidden, unseen by the eye of vulgar curiosity.

THE HYMN.

1. **While** is properly a noun, = *time*, i. e., when, at the time when. *Whiles*, *whilst*, are possessive forms ; *whilom*, a dative, meaning at a former time ; cf. meanwhile, all the while.

All meanly wrapt. Parse *all*. **Manger**, Fr. *manger*, Lat. *manduco* = to eat, *mando* = to chew.

So to sympathize, to show fellow-feeling in this way.

2. **Pollute**, either formed directly from Lat. *pollutus*, or a shortened form of *polluted;* such forms were common in Shakspeare and later writers.

Should look so near, i.e., so closely, *near* being an adverb modifying look. Others take it as an adjective qualifying *He* (i.e. Maker) in the nom. abs., 'He being so near ;' it might as well be taken as qualifying *eyes*, or even *deformities*.

3. **Her fears to cease** ; a causal, transitive verb = to make to cease.

Olive green.—Which of these words is the adjective ? The olive was symbolical of peace and good-will.

Turning sphere = the universe, which is spherical, or globular, in shape, and always turning, or revolving, in space.

Harbinger = forerunner, is literally 'one who goes before and provides shelter for an army.' A.S. *here*, an army, and *beorgan*, to protect ; whence *harbour*, *harbourer*, and *harbourage*, to which "harbinger" is related, as "messenger" to "message," "scavenger" to "scavage."

Turtle, formerly used only, as here, of a dove ; then, of a dove or of a shell-fish ; now, only of a shell-fish.

Strikes a universal peace, strikes with her myrtle wand as a magician would with his magic rod. **Peace.**—At the birth of Christ all the world was at peace, in quiet subjection to the Roman arms ; in witness of this absence of war the temple of Janus at Rome was closed by Augustus, this being only the third time of its being closed since its foundation.

4. **Hooked chariot,** i.e. chariots armed with scythes, or 'hooks' fastened laterally or vertically to the axle and probably to the wheels.

Sovran. the old form of our 'Sovereign,' which has no connection with the word *reign*, Lat. *superanus, super.*

5. **Whist** = hushed, is a participle of the imperative interjection *whist* = be silent, from which the name of the game *Whist* is derived. *See* 'hush' in Index; and cf. Ariel's song in *The Tempest*, I. 2 :

> "Curtsied when you have, and kissed,
> The wild waves whist."

Ocean is to be scanned and read as a trisyllable, ōcĕan. Lat. *ocĕănus*, Gk. ὠκεανός, the name given by Homer and other Cyclic poets to the broad, 'swiftly-flowing stream,' by which they supposed the earth to be surrounded; perhaps from ὠκύς, swift, and *ῥάω*, to flow.

Birds of calm sit brooding, i.e. the halcyons, named after Halcyone, the daughter of Æolus, who threw herself into the sea for grief at the drowning of her husband, and was afterwards changed with him into the halcyon bird by the pity of the gods. Milton refers to the ancient belief that while the halcyon is breeding a great calm prevails for the seven days preceding and following midwinter-day,—hence called the 'halcyon days.'

6. **Influence** is an astrological term, and means the 'inflowing' or infusion of the special virtue of a planet or star, whereby the character and fate of human beings were affected. Shakspeare invariably uses the word in this astrological sense. Other remains of the same ancient belief are 'disastrous,' 'ill-starred,' 'ascendancy,' 'jovial,' 'mercurial,' saturnine.'

For all the morning light, or Lucifer, in spite of all that the morning light or Lucifer could do.

Bespake here means simply 'spake,' as in *Lycidas*, l. 112 :

> "He shook his mitred locks, and stern bespake."

Elsewhere Milton uses it as='spake to,' with the object expressed. What is its present meaning? Note the frequent changes of tense throughout the poem.

7. **Her room**, the place previously occupied by the gloom; another explanation is to make 'day' the antecedent of 'her.'

As = as if, as though; the ellipsis is by no means uncommon.

Burning axle-tree.—Tree, A.S. *treó*, in addition to its present meaning, had also the meaning 'timber,' 'beam,' as here; in the same sense the Cross is described as 'the accursed *tree*.' **Burning,** cf. *Daniel*, vii. 9 : "One that was ancient of days did

sit . . . . . his throne was fiery flames, *and* the wheels thereof burning fire."

8. **Lawn** is properly an open space, a glade. Cf. *land*, *lane*, Irish *lann*. **Or ere** is a reduplicated form, the *or* being another form of *er* or *ere;* some explain the phrase as a corruption of *or e'er*, i.e. *or ever* = before ever: *or ever* is also found, as in *Hamlet* I. 2: "*Or ever* I had seen that day." Cf. also, "*or ever* the silver cord be loosed, or the golden bowl be broken."

Dawn, A.S. *dœg*, day; *dagán*, to shine.

Thought they then.—*Then* and *than* were used and pronounced indiscriminately.

The mighty Pan, the Son of Mercury and Penelope, was the special god of shepherds; but, following Eusebius, the name is here applied to Christ as the universal, omnipotent Shepherd, Gr. *πάν* = all. *See* Note on Stanza 20, below.

Was all, an instance of "sense construction,"—the *idea* conveyed by 'loves' and 'sheep' being singular, the verb also is put in the singular.

Silly, A.S. *sælig*, happy; the word originally meant, as here, 'simple,' 'happy,' and bore no trace of the contemptuous imputation of folly now universally attached to it: *cf.* 'simpleton,' 'innocent,' etc.

9. **Voice,** nom. abs. **Stringèd noise,** music of stringed instruments.

As all their souls, &c. *As* is here a relative, *such* being understood before it.

Loth to lose, unwilling to lose, literally 'hating;' cf. *loathsome*, *loathing*.

Heavenly close, the cadence, or refrain, at the end of a song or piece of music. Shakspeare, Dryden, and other poets employ the word in the same sense.

10. **Round of Cynthia's seat**.—The moon, known under various names,—Artemis, Diana, Luna,—was called Cynthia, and the sun (Apollo), Cynthius, from the name of their birthplace, a mountain in Delos. *See* 'Delos' in Index.

Won to think, persuaded to believe.

Its last fulfilling, its final consummation, or completion. *Its* occurs in only two other passages in Milton's poetical works:—"The mind is *its* own place;" *Par. Lost*, I., 254, and "falsehood . . . . . returns Of force to *its* own likeness." *Par. Lost*, IV., 813. *See* an excellent and exhaustive note on *its* in Craik's *Julius Cæsar*. pp. 160-171, American edition; *see* also Seath's High School Grammar, VI., 22.

Alone, by itself, without her help. **In happier union** than she (Nature) could effect by the harmonious 'music of the spheres.'

11. **Globe of circular light** looks like tautology; but *globe*, Latin, *globus*, means here, as frequently, 'a mass, or large body.' Cf. "a *globe* of fiery seraphim," *Par. Lost*, II., 512, and "a fiery *globe* of angels," *Par. Regained*, IV., 581.

Unexpressive = inexpressible; cf. "the *inexpressive* she," *As You Like It*, III., 2.

12. **Sons of morning sung.**—Cf. "The morning stars sang together, and all the Sons of God shouted for joy." *Job*, xxxviii., 7. Compare this chapter, verses 4 to 11, with the present stanza.

Welt'ring, A.S. *wealtán*, to roll, = rolling about. **Oozy**, derived by loss of initial *w* from A.S. *wáse* = moisture: cf. *Ouse*, the name of a river.

13. **Ring out**, &c., An allusion to the doctrine of the "music of the spheres" taught by Pythagoras; Milton has many references to this doctrine, as has Shakspeare also, notably in Lorenzo's celebrated speech to Jessica, *Merch. of Ven.*, V., 1,—a passage considered by Hallam to be the finest in Shakspeare.

Make up full consort, let your instrumental music (*harmony*) make up a full accompaniment (*consort*, Lat. *consortium*, lit. *society*) to the choral song of the angels (*angelic symphony*).

14. **Age of gold**, the "Golden Age" of innocence and peace, sung by the old poets.

Speckled vanity may be a translation of Horace's 'maculosum,' *Odes* IV., v. 22.

Hell itself will leave her mansions.—Note that he uses *her*, even after *itself*, in order to avoid the objectionable *its*. *See* note on stanza 10, above, and cf. st. 15, l. 8, below. **Hell** from A.S. *hélan*, to cover, = the concealed place. Cf. the Greek *Hades* = the unseen world, and Hebrew *Shéol* = a cave, the unseen world.

15. **Truth and Justice**, &c.—In the Ode *On the Death of a Fair Infant*, Milton joins *Truth*, *Justice*, and *Mercy* in the same way as here. **Will return**; in the Golden Age, Astræa, the Goddess of Justice and daughter of Zeus and Themis, had her abode among men, but on the departure of that period of innocence she and her sister Pudicitia (Modesty) quitted the earth to dwell among the stars. *See* 'Astræa' in Index.

Orb'd in a rainbow, encircled; **like glories** = splendors resembling those of the rainbow.

Sheen = brightness, another form of 'shine,' still used as a noun, cf. moon*shine*, &c.

Down steering, cf. note on *The Trial Scene*. Notes. p. 11.

16. **Yclain'd**, *y* is the remnant of A.S. *ge*, the prefix of the past part. Cf. *yclept* = named.

Wakeful trump, the trumpet that shall awake the dead. Cf. "the trumpet shall sound, and the dead shall be raised," 1 *Cor.*, xv., 52. Cf., also, 1 *Thess.*, iv., 16.

17. Note the onomatopœia in the stanza.

Session, is to be scanned as a trisyllable ; cf. *Ocean*, stanza 5, l. 6.

18. **The old Dragon.** Lat. *draco*, Gk. $\delta\rho\acute{\alpha}\kappa\omega\nu$, a serpent, hence described in *Rev.* xx. 2, as "The dragon, that old serpent."

Swinges, swings, or lashes, about ; **folded**, coiled in folds.

19. **The oracles are dumb.** The grand conception that at the advent of Christ the heathen oracles and deities lost their inspiration is one often enunciated by the fathers of the Christian Church, but Milton's genius has so highly adorned it, has made it so peculiarly his own, that it comes upon us here with all the force and novelty of an absolutely original idea.

Apollo—Delphos.—The most celebrated of the heathen oracles was the temple of Apollo at Delphi, or Delphos, (now *Kastri*), a small town situated on the steep declivity of Mount Parnassus in Phocis, north of the Corinthian Gulf. In the centre of the temple, which was also the centre, or "navel of the earth," was a small deep chasm in the rock, from which an intoxicating, mephitic vapor arose from time to time. A tripod was placed over this fissure, on which "the pale-eyed priest," or rather *priestess*, named Pythia, took her seat when the oracle was to be consulted, and whatever words she uttered while under the inspiration of the "breathèd spell," or recovering from the "nightly trance" produced by the vapor, were carefully taken down by the attendant priests, who wrote them out in ambiguous hexameter verse and gave them to the worshippers as the answer of the god Apollo. Poetry as well as prophecy was under the protection of Apollo, hence Mount Parnassus and its equally celebrated fountain of Castalia were sacred to the Muses.

Can no more divine.—This implies that before the birth of Christ the oracle could forecast the future ; and indeed, though most of the responses that have come down to us are only remarkable for their exceedingly clever ambiguity, there were some by no means ambiguous, some that can neither be accounted for on the theory of a lucky guess, nor on that of a clever forecast by shrewd observers having very special and far-reaching sources of information. To account for these we must be willing to accept a wider theory of Inspiration than that which would confine it exclusively to the Jews. God has never left himself without a witness, not even among the heathen, and no doubt He occasionally carried out His wise purposes by directing the affairs of the nations

through the lips of the all-unconscious priestess of the oracle at Delphi.

20. **Voice of weeping,** etc.–There is a curious legend in Plutarch's book *Of the Ceasing of Oracles*, copied by Eusebius, and quoted by Spenser's friend, Kirke, in his *Glosse* on the *Shepherd's Calendar*, to the effect that about the time of Christ's death, as a vessel was sailing past some islands called Paxæ, on her way from Italy to Cyprus, a voice was heard calling out "Thamus! Thamus!" (the name of the Egyptian pilot), and ordering him as he passed Palodes to announce that the Great Pan was dead; and on his making the announcement there were heard "such piteous outeries and dreadful shrieking as hath not been the like." *See* note on "Pan," stanza 8, above.

Poplar pale, the "alba populus" of Horace, *Odes* II. iii. 9.

Parting genius, i. e., departing; a curious interchange of meaning has taken place between part and depart; part now means to separate, formerly, to go away; depart is now to go away, formerly, to separate. **Genius**, the guardian or tutelary deity of a place, used also to denote the guardian angel or familiar spirit of a person, the δαίμων of Socrates.

21. **Lars and Lemures** are English plurals in form (*Lemures* being here a dissyllable) instead of the more usual Latin forms *Lares* (a dissyllable) and *Lēmŭres* (trisyllable). The *Lares* were the domestic or household gods of the Romans; the *Lemures* were the night-walking ghosts or spirits of their dead ancestors, worshipped by the Romans in common with all the branches of the Aryan family. "Nocturnos Lemures," Hor. *Ep.* ii. 2.

Flamens.—Priests. There were in all fifteen Flamens at Rome, three greater, consecrated respectively to the service of *Jove*, *Mars*, and *Quirinus* (or *Romulus*), and twelve lesser, for the service of some of the inferior deities.

Marble–sweat, the idea of the statues or images sweating is taken from Virgil, *Geor.* I. 480, where he describes the prodigies seen at the death of Julius Cæsar:—

"Et mœstum illacrymat templis ebur, æraque sudant."

Forgoes, gives up, abandons; this is the correct spelling, the common form, *forego*, having arisen from confounding the word with *foregone*, gone *before*, and *foregoing*, *preceding*, participles of which the infinitive is not in use; *forgo*, A. S. *forgán*, *for*, *gán* to go, or pass over; cf. *for*give, *for*get, *for*bid.

22. **Peor**, or *Baäl-peor*, is identified by Milton, on the authority of Jerome, with Chemos, or Chemosh, "the obscene dread of Moab's sons" (*Par. Lost*, I., 406), "Peor, his other name," (*P. L.*, I., 412); *Priapus*, the filthy Roman god mentioned by

Horace, appears to have closely resembled him. **Baalim**, pl. of *Baäl*, was a generic name for the gods of Syria and Palestine, as *Ashtaroth* was for the goddesses.

Twice batter'd god of Palestine, "*Dagon* his name, sea monster, upward man and downward fish:" *Par. Lost*, I., 462; from *dag;* a fish. He was worshipped chiefly at Ashdod, Gaza, Askelon, Gath, and Ekron: at Ashdod he was '*twice batter'd*' by the fall of his image before the ark of God, which the Philistines had sacrilegiously placed in the temple of their deity. *See* 1. *Samuel* v. Gaza was the scene of the death of Samson when he pulled down the pillars of the temple of Dagon and let the building overwhelm himself and the lords of the Philistines, *Judges* xvi.

Mooned Ashtaroth; the plural form for Ashtoreth, or Astarté, the goddess of the moon, identified by some authors with the Syrian Venus (a different deity from the Greek or Cyprian Venus), by others, with the Egyptian Isis. Sanchoniathon says she was represented with a cow's head, or with horns representing the crescent of the moon ('*moonèd*'). *Jeremiah* calls her the "queen of heaven," and in Selden's "De Diis Syriis," she is named as she is here, "Mater Deûm" and "Regina Cœli."

Libyc Hammon, or Ammon, the Jupiter Ammon of the Romans, was the second son of Noah, *Cham*, or *Ham*, the progenitor and therefore chief god of the Egyptians and Libyans, represented with a ram's head.

Tyrian Maids—Thammuz.—In the *Par. Lost*, I., 446–452, the '*Syrian* damsels' lament the fate of Thammuz; and I am inclined to think that Milton wrote *Syrian* here rather than the more limited term in the text; Baal, or Melkart, not Thammuz, was the tutelary god of the Tyrians and Zidonians. **Thammuz**, the Syrian Adonis, was killed by a wild boar on Mount Lebanon, and an annual feast was held in his honor in the Hebrew month Thammuz (July), when the waters of the river Adonis, swollen by the melting snows of the mountain, and reddened by the earth,

> "Ran purple to the sea, suppos'd with blood
> Of Thammuz yearly wounded;" *Par. Lost*, I., 451.

23. **Sullen Moloch**, Molech, or Milcom (=king) "the abomination of the children of Ammon," 1. *Kings*, xi., 7, was propitiated by the sacrifice of human victims burned alive, his worshippers causing "their sons and their daughters to pass through the fire unto Molech."—*Jeremiah* xxxii., 35.

Brutish gods, "disguised in brutish form," *Par. Lost*, I., 481, because the gods, when the giants warred upon them, fled into Egypt disguised as brutes.

Isis and Orus.—*Isis*, 'the Moon,' was the sister and wife of Osiris, 'the Sun,' and mother of *Orus*, the Egyptian Apollo, 'the Day.' Though the epithet *Myrionymus* (= 'with 10,000 names') sufficiently attests the variety of her attributes, she was most commonly worshipped as the goddess of fecundity, corresponding to the Greek Demeter (Ceres), and was represented with the head or horns of a cow.

Dog Anubis, the "latrator Anūbis" of Virgil, *Æn.* VIII., 698, was at first worshipped under the form of a dog, afterwards under that of a man with a dog's head (*Cynocephalus*). He was the son of Osiris and Nephthys, and guardian of the gods, identified by the Greeks with Hermes (Mercury).

24. **Osiris,** 'the sun god,' and greatest of Egyptian deities, was worshipped (especially at *Memphis*) under the forms of the sacred bulls, Apis and Mnevis. He was slain by his brother *Typhon*, the Evil principle, but rose again and was translated to heaven, where he sits as judge of the departed.

Unshower'd grass, alluding to the absence of rain in lower Egypt.

Sable-stoled sorcerers, black-robed priests, who pretended to magic powers; **sable**, old French *sable*, Low Lat. *sabelum*, from the Russian *sobola*, the sable, a black-furred animal of the weasel kind, not connected etymologically with *Siberia*; **stoled**, fr. *stole*, a long robe or scarf, A.S. *stole*, Lat. *stola*, Gk. στολή = equipment, στέλλειν, to equip; **Sorcerers**, Lat. *sortiarius*, a caster of lots, a diviner, magician, *sortes* = lots.

25. **Dusky eyn**, dark eyes. *Dusk* is a doublet of *dark*, A.S. *deorc;* **eyn** is the old, regular plural of 'eye,' and is also spelled 'eyne' and 'eyen,' cf. ox*en*, children.

Typhon, etc., commonly called 'Set' by the Egyptians, was the principle of Evil, and the brother and murderer of Osiris. He is also represented as leader of the Giants in their rebellion against the gods, thus resembling the Greek Typhon destroyed by Jupiter's thunderbolt and buried under Mount Etna.

In his swaddling bands, swathing bands; *swathe* = to envelop in a strip of cloth, A.S. *swethian*, to enwrap. *swathu*, a shred, a strip, hence a strip of cloth (also, a *swath* or strip of grass cut at one sweep of the scythe): the idea in the text is suggested no doubt by the myth of the infant Hercules strangling the two serpents sent by the jealous Hērē (Juno) to destroy him in his cradle.

Crew, of Scandinavian origin, Icelandic *krú*, or *grú* = a swarm, a crowd; Milton applies the word in twenty passages to evil beings or things, as here, and only once to good spirits, in *L'Allegro*, where it is used of the attendants of Mirth.

26 **When the sun**, etc., a highly poetical amplification for 'the sun rises.'

Orient, Eastern, where the sun rises; Lat. *orior*, to arise.

Troop, possibly suggested by Shakspeare's "*Troop* home to church yards."—*Mid. Night's Dr.*, III., 2.

Several, lit. separate, separated from others, hence respective, own, individual; *sever*, to cut, fr. Lat. *separare*, to separate.

Fays—This is the correct word for these supernatural beings: Fr. *fée*, Low Lat. *fata*, Lat. *fatum;* the more usual term 'fairy,' properly speaking, means 'enchantment.' Low Lat. *fatarium*: cf. *prairie*, fr. Low Lat. *pratarium*, Lat. *pratum*.

Night-steeds, the demon steeds that carry the weird witch, "the night-hag—riding through the air."—*Par. Lost*, II., 662.

27. **Youngest-teemed star** = latest-born star, i.e., the new-born star that led the wise men; this is the primary meaning of teem. A.S. *tyman*. Cf. 'team' originally = a family.

Bright harness'd = clad in bright armor: originally applied to the arms and trappings of men and the furnishings of chariots as well as of horses; now used only of horses.

LORD CLARENDON—1608-1674.

Character of Lord Falkland.

From History of the Rebellion. Extract X, page 76.

Biographical Sketch.—Edward Hyde was born at Dinton, Wiltshire, England, in 1608, the year in which Milton first saw the light. He was educated at Oxford, and subsequently studied law in the office of his uncle, Nicholas Hyde, an able lawyer who was afterwards appointed Chief Justice of England. In 1632 he married Miss Frances Aylesbury, and in 1640 was elected a member of the Long Parliament, so celebrated for its memorable struggle with the King, and later with the Protector. At the beginning of this struggle Hyde and Falkland were stout supporters of the Parliament, and aided in securing the passage of the "Bill of Attainder" against Strafford; but they both refused to join in the "Remonstrance," and shortly afterwards joined the Royalists openly, remaining thenceforward the wise, moderate, and trusty advisers of the King. Indeed, it was Hyde's pen that wrote the King's reply to the Remonstrance, which appeared soon after. In 1643 Hyde was made Chancellor of the Exchequer and Privy Councillor, and two years later he became the private adviser of the Prince of Wales (afterwards Charles II.), accompanying him,

in 1646, in his flight to the island of Jersey, where the *History* was begun. On the death of Charles I., Hyde followed the royal family into exile, and served as Chancellor and chief counsellor to Charles II. during his residence in France and Holland. Shortly after the Restoration he was elevated to the position of Lord High Chancellor of England, with all the power and authority of a Prime Minister of our own day; he was also raised to the peerage with the title of Earl of Clarendon; and the marriage of his daughter Anne to James, Duke of York, which had been privately solemnized several years previously, was publicly acknowledged. This was the period of his greatest worldly prosperity; but it was short-lived. His resolute opposition to the Romanising tendencies of Charles lost him the favor and protection of that feather-headed, fickle-hearted ingrate; his incorruptible integrity made him an object of hatred to Villiers and the other profligate minions of the Court; while the arrogance of demeanor and penuriousness of disposition that he had contracted during his exile estranged from him the affections of the people. He was held responsible for the disastrous Dutch war, and the disgraceful peace of Breda by which it was ingloriously ended; it was even rumored, and Charles had the meanness to encourage the report, that the shameful sale of Dunkirk had been effected in accordance with his advice. King, courtiers, and Commons united in making him the scapegoat for the dishonor into which the nation had fallen. In 1667, the Great Seal was contemptuously taken from him, he was impeached by the Commons, a special Act of Parliament doomed him to perpetual exile, and thenceforth the name of Edward, Earl of Clarendon, ceased to be an active power in the world of practical English politics. He retired to France, where he spent his few remaining years in completing his great work, the *History of the Rebellion and Civil Wars*. He died at Rouen in 1674, the year in which Milton also died.

In estimating Clarendon's merits as an historian it must be borne in mind that he is the first considerable English writer in this field of literature; he had no trustworthy pioneers to point out the difficulties or warn him of the dangers in his path, and it is really wonderful, under the circumstances, into how very few pitfalls he has inadvertently stumbled. In his desire to be perspicuous he is frequently prolix, and the greatest, most glaring defect in the *History* is the preponderance of long, involved, often intricate and scarcely intelligible sentences. One can hardly open the book anywhere without finding one or more such cumbrous periods on the page, and their frequency greatly detracts from the value of an otherwise commendable work. His great excellence is in his pen sketches, for they are hardly portraits, of the principal actors

in the great drama. Many of these possess considerable merit, and they are generally marked by an evident desire and intention on the writer's part to do justice to his subject. He has been often accused of obvious unfairness, amounting to not less than an absolute perversion of the truth; but the materials at his command were mostly documents and narratives of Royalist origin, and consequently one-sided (much more so, indeed, than the *History* based on them). He wrote as the avowed apologist of the Royalist cause, and it would not be easy to find so much fairness in a partisan writer even of our own day, much less of his; nor would it be less difficult to find another writer, whose political views had so completely changed, treating his former associates with so much consideration and so little bitterness as the Roundheads received at the hands of Clarendon.

CHARACTER OF LORD FALKLAND.

This extract more fairly illustrates some of Clarendon's defects than his merits, though the portrait of his friend and fellow-worker in the cause of peace is drawn with a not less skilful than loving hand. They had been abettors of the Parliament as long as they felt that the popular leaders were acting within constitutional limits; and they had gone over to the King, not, we may be sure, without many misgivings and many earnest longings for the restoration of the old and quiet order of things. All that Falkland had felt was felt by Clarendon as well, and we can feel some of the introspective subtlety of an autobiography in the analysis of character and motive here presented. It is a pity that so vivid and admirable a portrait should be marred by such grave faults of execution as prevail throughout the extract. The style is harsh, and many of the sentences are so long and complicated as to be positively wearisome, barely removed, indeed, from obscurity. Note, for example, the periods beginning "In this time," p. 77, "He had a courage," p. 78, "From the entrance," p. 79.

Delight in conversation is here the quality that *gives pleasure*, not that *takes pleasure* in conversation, or familiar intercourse.

This parliament.—Sketch the history of the parliament referred to.

Lord-deputy.—What title now corresponds to that in the text? **So that**; point out the syntactical connection of these words.

p. 77. **Pure election** = unrestricted choice. **Title to his bosom** = claim on his regard.

Those administrations = distributions. **To such uses** = for such purposes. **That indefatigable industry that.** The use of 'that—that' where we would use 'such—that' or 'so —that' is common in writers of Clarendon's time. Point out other examples in the extract; and convert the sentences in which they occur into modern language.

Polite and accurate.—Accomplished and learned, i.e. men well-read in polite literature (and therefore 'refined'), and of sound (*accurate*), or 'exact' scholarship; *polite* Lat. *politus*, p.p. of *polire*, Fr. *polir* = to make glossy, to polish; the derivation from πολίτης (i. e. having the manners of a *citizen* as contrasted with *a boor's*) is more ingenious than correct.

Wit, understanding, intellect. A. S. *witan* = to know, to be wise. **Fancy** = imagination, Gk. φαντασία. **Logical ratiocination** = ability to reason in strict accordance with logical rules.

p. 78. **As if he had known nothing.**—Analyse; and fully parse each word.

Examine and refine = weigh carefully and state precisely: *examine*. Lat. *examen* = the tongue of a balance, *examinare* = to weigh carefully; *refine* (Fr. *raffiner* = to clear from extraneous matter, to make pure, or clear, cf. to *refine* wine, gold, one's manners, &c.

Laziness and consent = indolence and conventional acquiescence, or agreement, in what is commonly accepted on authority: *lazy*, Fr. *lâche*, slow, indolent, Lat. *laxus* through a Low Latin form *lascus*.

Than of knowledge.—Supply the ellipsis. **Which must be indulged** = which must be tolerated, to which concessions must be made.

Affecting the execution = desiring to take part in the consummation of the encounter, by the slaughter of the enemy.

Edge-hill.—State the position of this and other battle-fields referred to in the extract.

More fierce for their having thrown them away, i. e. more courageous on account of having unarmed enemies to attack. What is the rhetorical figure?

p. 79. **Low Countries.** Explain. **Inactivity of that summer.**—Of what year? Explain.

Alarm, a doublet of *alarum*, lit. a call to arms; Ital. *all'arme*.

Brentford.—Where was this place? **Exactly unreserved** = punctiliously, or scrupulously, free from reserve. **Affable,** lit. easy to be addressed. **Vacant** = unclouded, open, without concealment; what meaning would now be attached to the phrase 'vacant countenance?' **And held.** Supply the ellipsis. **Less**

pleasantness = any diminution of pleasantness. **Less communicable**, less open to pleasant intercourse. **Thence** = thenceforth, after that time. **Affected with the spleen** = melancholy, hypochondriacal, from the old belief that the *spleen* was the organ in which was the seat of *anger* or *melancholy*.

p. 80. **Incurious** = careless, indifferent. **Addresses to his place**, i. e. to his position, the office held by him. **From which** failings of *pride* and *imperiousness*,—a *sense* construction, the relative *which* referring to the *ideas* expressed in the preceding sentence.

Ingeminate = repeat, say twice. **Punctual and precise** = punctilious and exact.

Upon action, i. e. on the eve of action. **In the instant** = immediately. **Falling**, analyse and parse this word. **Till when**. Parse and explain these words fully.

JOHN DRYDEN.—1631–1700.

VENI CREATOR SPIRITUS. Extract XI., page 81.

Biographical Sketch.—In the year 1631 JOHN DRYDEN was born at a place called Aldwinckle, in Northamptonshire, England. He received his primary education at Tichmarsh and the great Public School of Westminster, whence he matriculated and obtained a scholarship in Trinity College, Cambridge. His family was on the Puritan side, and on the completion of his university career he acted for some time as private secretary to a distant relative, Sir Gilbert Pickering, one of Cromwell's councillors. On the death of the great Protector, Dryden wrote his first published poem, *Heroic Stanzas on the Death of Cromwell;* but that his love of Puritan Republicanism was not very deep he abundantly proved by the publication of his *Astræa Redux* on the Restoration, and his *Panegyric on the Coronation* of Charles II. In 1662 he wrote his first acted play, *The Wild Gallant*, followed by several other plays worthy the licentious tone of Restoration society ; in his old age he again took to writing plays for bread, but though he wrote some 27 dramas in all, there is not one of them but has done more injury than benefit to his reputation, not one that posterity has not been very willing to let die: they are licentious and artificial in plot, the characters are vapid and unnatural, the sentiment is feeble and immoral, and the language is both grossly extravagant and disgustingly filthy ; it speaks volumes in proof of the real genius of the author that these prostitutions of it to the lewdness

of a corrupt court have not been able to efface his name from the bright muster roll of British poets. In 1663 he married Lady Howard, the daughter of the Earl of Berkshire. The next few years were devoted mainly to writing plays for profit, with an occasional fugitive piece for pleasure or for fame; the *Annus Mirabilis*, describing the Great Fire of London and the naval victories over the Dutch, was published in 1667, and fairly divided the literary honors with Milton's Paradise Lost, which took the critical world by storm the same year. It is greatly to Dryden's credit that he, with the generosity as well as the acumen of true genius, gave this magnificent epic such a cordial, even an enthusiastic, welcome. He might indeed have been excused if he had failed to admit the excellence of the versification, for Milton's poem was the strongest of arguments against the universal employment of rhyme, and Dryden was the earnest advocate and champion of the opponents of blank verse. He was even then preparing his prose *Essay on Dramatic Poetry*, published 1668, in which he pronounces in favor of rhyme, but with a strong qualification due perhaps to the irresistible effects of the elder poet's mighty and majestic line. This *Essay* was highly valued by Dr. Johnson, and is noteworthy as the first important contribution to English literary criticism, and as showing the high value attached by Dryden to what he felicitously terms the "*harmony* of prose," and the pains taken by him to secure it. In 1670, he succeeded Sir William Davenant as poet laureate with a salary of 200, afterwards increased to 300, pounds per annum. The following year was rendered memorable by the production of a farcical comedy, "The Rehearsal," in which the bombast and fustian of Dryden's tragedies were cleverly satirized by the Duke of Buckingham and the coadjutors who aided in the production. Dryden had the sound common sense to see that he had been fairly, though somewhat cruelly, hit; he acknowledged the fairness by remaining silent as to the attack and by entirely altering his dramatic style, but he repaid the cruelty with interest on the first good opportunity ten years later. In 1681 he wrote the most powerful and perfect satire in the English language—*Absalom and Achitophel*—a masterly delineation of the leading Whigs, and exposure of their general plans and policy as illustrated in Shaftesbury's plot to put Monmouth on the throne at the king's death. Under the names of those who abetted Absalom in his rebellion and of those who were on David's side, Dryden found an excellent means for painting a series of vivid pen-portraits of some of the leading men of the day and at the same time paying off some old scores on his own account. The next year was published the second part of Absalom and Achitophel by Tate and Dryden, with portraits of a worth-

less poetaster, Elkanah Settle, whom the profligate Rochester had set up as Dryden's rival in dramatic composition, and of Shadwell, who subsequently was appointed to the laureateship, of which Dryden was deprived on the accession of William and Mary. In 1682, Dryden also published another satire on the Whigs, named the *Medal*, to which Shadwell wrote a scurrilous answer, "The Medal of John Bayes." To this Dryden replied by one of the most stinging personal satires of that age of personal invective; this is the *MacFlecknoe*, from which Pope afterwards got the idea and a good deal more than the idea of the "Dunciad." Shortly after the death of Charles, Dryden openly joined the Church of Rome, and in 1687 he published an apology for his course in the *Hind and Panther*, usually classed among allegorical poems, but only allegorical in so far that the speakers and others represented are introduced under the names of birds and beasts. It is a controversial poem in which the merits of the various churches and sects of Christendom are freely discussed, the Church of Rome being represented by

> "A milk-white Hind, immortal and unchanged,"

the Church of England, by

> "The Panther, sure the noblest next the Hind."

It has often been alleged that Dryden's conversion to Romanism was due to his desire to improve his prospects by adopting the religion of the court; but anyone who will take the trouble of reading the *Religio Laici* (1682), a poem which speaks the language of Dryden's heart of hearts more plainly and more forcibly than any of his other writings, can fail to see that his mind had long been tossed about by the ever shifting winds of doubt; he was dissatisfied with the mind-narrowing Puritan bigotry in which he had been educated, nor was he likely to find rest in the loose faith of the "Vicars of Bray" of the Establishment, though he applauds the church in accordance with Charles' policy of conciliating the Establishment by enforcing rigorous measures against the Puritans. In 1694 he began the translation of Virgil and finished it in 1696. The following year he published that magnificent Pindaric Ode,—the best in the language, according to many excellent critics—entitled *Alexander's Feast, or Ode for Saint Cecilia's Day*. In 1698 he began to write his *Fables*, which consisted chiefly of translations from Ovid and Boccaccio, and reproductions from Chaucer in modernised language; they were published in March, 1700, a short time before the poet's death. He was buried in Westminster Abbey.

VENI CREATOR SPIRITUS.

By whose aid, referring to the Creation as the joint work of the Three Persons of the Trinity.

Thy temples.—Our bodies are called "temples of the Holy Ghost." *See* 1 *Corinthians*, vi., 19.

Paraclete.—Lat. *paracletus*, Gk. παράκλητος = the Comforter.

Unction.—The word used for the consecrated oil with which the rite (or sacrament) of consecration is performed; also used of the act of consecration itself: here it means the divine grace or sanctifying power communicated to the oil, and thereby to the person in the act of consecration.

Plenteous of Grace.—An imitation of the Greek construction in which adjectives of plenty are followed by the genitive.

Proceeding spirit.—Cf. the expression in the Nicene Creed, "who proceedeth from the Father and the Son."

Dost the gift of tongues dispense.—"And they were all filled with the Holy Ghost, and began to speak with other tongues." *Acts* ii., 4. *See* also *Acts* x., 45-46.

Grown—down.—What is Assonance? Is this an example?

LINES PRINTED UNDER THE PORTRAIT OF MILTON.

Extract XII., page 82.

This panegyric closely resembles the following tributes paid to the genius of Milton by two of the *literati* whose friendship he had gained during his Italian tour. SALSILLUS wrote:—

> Cede, Meles; cedat depressâ Mincius urnâ;
> Sebetus Tassum desinat usque loqui;
> At Thamesis victor cunctis ferat altior undas;
> Nam per te, Milto, par tribus unus erit.

And SELVAGGI, more concisely, has:—

> Græcia Mæonidem, jactet sibi Roma Maronem;
> Anglia Miltonum jactat utrique parem.

Three poets.—Homer, Virgil, Milton. *See* names in Index.

Loftiness of thought—Majesty.—It is not very easy to draw any marked distinction between the meanings of these two expressions; the first refers to the occasional sublimity of conception and style of the older poet,—a sublimity to which Virgil nowhere rises; the second, to the sustained dignity of style and language below which Virgil never falls: Homer is sometimes coarse and slipshod, Virgil is always refined and elevated.

Could no farther go—al. *further*. Which is the more correct reading? Give reasons for your answer.

REASON. From RELIGIO LAICI.

Extract XIII., page 83.

Laici is the genitive of Lat. *laïcus*, Gk. λαϊκός = a layman; lit. belonging to the people, λαός = the people.

Borrow'd beams.—Borrowed and reflected from the sun. In what limited sense must *stars* be taken to make this description true? Analyse the whole extract; and paraphrase it into prose.

Discover but the sky.—Discuss the position of *but* here.

So pale grows.—Explain the full force of *so* in this line and in the next.

SIR RICHARD STEELE.—1671-1729.

On the Love of Country as a Principle of Action.

From The Tatler, June 10, 1710. Extract XIV., page 83.

Biographical Sketch.—Richard Steele was born in Dublin, Ireland, in 1671 or 1672, and was fortunate enough to receive his early education at the famous Charterhouse School in London. Here began a close friendship between young Steele and the more celebrated Joseph Addison, who was also a pupil of the school. From the Charterhouse he went to Merton College, Oxford, and on the completion of his studies there, obtained a commission in the Lifeguards. He soon retired from the army and devoted himself to literature, as a dramatist and a political controversialist in the interest of the Whigs. His first work of any consequence was a very successful comedy entitled *The Funeral, or Grief à la Mode* (1702), which was followed at various intervals by several others of a similar style. Among the best of these plays may be named *The Tender Husband*, *The Lying Lover*, and the best of all his dramatic works—*The Conscious Lovers*. But it is as an Essayist, and especially as the originator of the Periodical Miscellany that Steele has the best claim to notice in the literary world. During the war of the Spanish Succession he was employed by the government in editing the official Gazette, and from this he took the idea of publishing a small tri-weekly paper containing the current news and an essay or paper on some special topic. Accordingly he started the publication of the *Tatler* in 1709, receiving many valuable contributions to its pages from his old school-fellow Addison. (*See* Addison.) In 1713 he entered parliament as the Whig representative for Stockport; but the publication of *The Crisis* procured his expulsion in the following year

on a charge of breach of privilege. On the accession of George I., Steele was knighted, and soon afterwards was again elected to parliament, this time for Boroughbridge. He died in the year 1729, ten years after the death of his friend and fellow-worker, Addison.

ON THE LOVE OF COUNTRY.

There is an air of uniformity of purpose running through most, if not all, of the Essays in the *Tatler* and *Spectator;* and though the style of the Essays may differ with the writers, they are generally intended to inculcate the principles of a broad, common sense, homely philosophy, to smooth the asperities left by the long dissensions of the Civil War, and to bring all men into closer bonds of kindly feeling towards each other and their common country. Neither Steele nor Swift succeeded in this so well as Addison; Swift, indeed, hated mankind too cordially even to desire success; while poor Dick Steele had too much giddiness, too little steadiness of purpose to enable him to catch the deep-seated tenderness that makes the essays of his great coadjutor seem so overflowing with the milk of human kindness. In point of mere literary excellence, however, there is not a very wide gulf between them; it would not be easy to find many things in Addison much better expressed than Steele has expressed his thoughts in this and many other Essays in the *Tatler* and *Spectator*.

p. 84. **From hence**. — The *from* in such combinations is really redundant, though sanctioned by usage, the word *hence* being = "from this," formed by adding an adverbial suffix to a pronominal base; *hine* in A.S. was the acc. case of *he*, and the addition of the adv. suffix *s* gave *hines*, *hins* pronounced as we now pronounce *hence;* cf. Lat. *hinc* from *hic*.

Frequent among us = abundant, in abundance.

Zeal towards it, i.e. towards "the public case" or common weal.

Excise is the 'inland revenue' or tax paid for the privilege of *manufacturing* certain goods, as cigars, spirits, etc. **Customs** is the tax paid at the *custom* house by the merchant for the privilege of *importing* certain goods.

p. 85. **In her funds.**—What is the grammatical relation of *in?* Explain *funds*.

Codrus, Scævola.—This punctuation would seem to imply that Codrus the Athenian, and Scævola the Roman, are both meant, though it is not easy to see why in that case the patriotism of "old Rome" only should be extolled; possibly 'Scævola' is

in apposition with 'Codrus,' or Steele may have written "Codrus (Scævola)." **Codrus** (1070 B.C.), the last king of Athens, on the invasion of Attica by the Heraclidæ, learned from the oracle that whichever leader was first slain his side should be victorious; accordingly, having gone in disguise into the camp of the enemy he provoked a quarrel, in which he voluntarily sacrificed his life to the service of his country. **Scævola.** 'Codrus' was also the name of this heroic Roman before he obtained the honorary title 'Scævola' in commemoration of his patriotism. When Lars Porsena besieged Rome to restore the exiled Tarquins, *Mucius* went into his camp and tried to assassinate him, but, through mistake, killed an officer instead. In reply to Porsena he declared that 300 young Romans had sworn his death, and to show how little he or they would be deterred by fear of pain or death he thrust his hand into the flame of the altar beside him, and held it there till it was consumed. Scævola = left-handed.

To receive anything = to accept as true.

Banished the breast.—The omission of the preposition is not uncommon after a verb expressing or implying motion.

Fatality and crisis.—Give the derivation and distinction.

p. 86. **Most essential.**—Is this a legitimate superlative? Give full reason for your answer.

Demosthenes—Æschines.—The great Athenian orator and his rival, in their greatest speeches, "On the Crown." Ctesiphon had proposed that Demosthenes should be publicly crowned as a recognition of his great services to the Athenians in their contest with Philip, king of Macedonia; whereupon Æschines had impeached the proposer for violation of the law, and Demosthenes replied in the oration here quoted, in defence of Ctesiphon, who was triumphantly acquitted.

Men of business.—Those engaged in public business, in the *administration* of state affairs.

Tacitus, Caius Cornelius, the greatest and most philosophic of Roman historians, was born 55 A.D. He married the daughter of Julius Agricola, the celebrated Roman general, whose biography he wrote. He wrote also an account of *Germania*, and the *Annales* or History of Rome from Augustus to Nero. His works exhibit the principles of the *Stoic* school of philosophy to which he belonged.

Regulus, Marcus Atilius, was the favorite example of self-sacrificing patriotism with the historians, moralists, and satirists of Rome. Having gained a brilliant naval victory over the Carthaginians in the First Punic War, he invaded Africa the following year (255, B.C.), where he was defeated and taken prisoner by Xanthippus, a Spartan soldier of fortune then acting as general in the Cartha-

ginian army. His subsequent fate is described in the extract in a tolerably close paraphrase of Horace, *Odes*, III., 5.

That composure as.—Re-write the last sentence in modern English. Write a note on the use of *as* as a relative pronoun.

"*When the heart is right there is true patriotism.*"—Write an essay on this theme, comparing the proposition particularly with the foregoing extract.

Bishop Berkeley—1684–1753.—George Berkeley was educated at Trinity College, Dublin, Ireland. In 1713 he visited London, where he became acquainted with Pope, Addison, and other distinguished writers and scholars of the time. In 1724 he was appointed Dean of Derry, and four years afterwards attempted to establish a mission for evangelizing the North American Indians; but failing to secure the necessary funds from the British Government, after a residence of two years at Newport, Rhode Island, he returned home, and in 1734 was created bishop of Cloyne, in the south of Ireland. Berkeley was one of the most subtle and profound thinkers the world has yet seen, and so little was understood of his philosophical position even in his own day that Reid very stupidly considered it only a fit subject for somewhat elephantine raillery. Berkeley denied the existence of *matter*, and those who did not understand him supposed that he thereby denied the existence of *material things*—of such things as are perceived by the senses. Locke had declared that the existence of 'matter' was a necessary *inference* from our knowledge of qualities, that there must be a substance, a *substratum* underlying all *phenomena*, a *something* in which all properties, or accidents, are inherent; but that the nature of this substance is unknown and never can be known to us; our senses cannot take cognizance of it, but only of its properties, or manifestations,—its *phenomena;* we can learn of objects by sensation and reflection; we can see them, touch, taste, smell, or in some way apprehend them, but the self-existing substance, which is the substratum of these material objects, is, and must forever be, unknown and unknowable. Berkeley denies absolutely the existence of any such unknowable substance; "It is a mere abstraction," he says. "If it is unknown, unknowable, it is a figment, and I will none of it; for it is a figment worse than useless; it is pernicious, as the basis of all atheism. If by matter you understand *that* which is seen, felt, tasted, and touched, then I say matter exists;—if, on the contrary, you understand by matter that occult substratum which is *not* seen, *not* felt, *not* tasted, and *not* touched—that of which the senses do not, cannot inform

you—then I say I believe not in the existence of matter." LEWES: *Biographical History of Philosophy.*

Berkeley's chief works are *Principles of Human Knowledge; Alciphron; Siris; Theory of Vision: Hylas and Philonous.* Several of his works are in the form of dialogues, after the manner of Plato; and even from a purely literary point of view are well worthy of perusal. One of our ablest critics, Sir James Mackintosh, declares that Berkeley's works are beyond dispute the finest models of philosophical style in any language since the days of Cicero.

JOSEPH ADDISON.—1672–1719.

THE GOLDEN SCALES.—Extract XV., page 88.

Biographical Sketch.—Joseph Addison, the eldest son of Lancelot Addison, dean of Lichfield, was born at the rectory of Milston, Wiltshire, May 1st, 1672. He received his early education mainly at the Charterhouse, where he had for schoolfellow and friend a lad of Irish parentage, Dick Steele, with whom he was subsequently associated in the production of the *Tatler* and the *Spectator*. At the age of 15 he entered the University of Oxford, matriculating at Queen's College but removing two years later to Magdalen College, which had awarded him a scholarship for excellence in Latin verse composition. At the University he formed a close friendship with his fellow-student, Sacheverell, and this friendship appears to have continued unbroken in spite of the differences of political opinion that existed between them from the first.

Addison was intended for the Church, and being naturally of a serious and sedate disposition he became an ardent student and admirer of Milton and the other Puritan writers of the preceding generation, from whom he imbibed a fondness for religious reflection, a love of Biblical research, and a mild passion for the abstract principles advocated by the Whig leaders of the period. Oxford was at that time the educational stronghold of Toryism, and the appearance there of a promising young Whig was sufficiently phenomenal to attract the serious attention of the leaders of the party. Halifax and Somers warmly encouraged the literary aspirations of the young Oxonian, and he consequently abandoned his intention of entering the Church, though he never gave up his early convictions on the side of true religion, nor the habit of unconscious sermonizing into which he had been beguiled by his early training.

In 1693 he took his M.A. degree, and in this year his apprenticeship to a literary career may be said to have fairly begun. His political friends could not yet see their way to do much more than encourage him by promises, and for the next few years he earned a somewhat precarious subsistence and a steadily growing reputation by his pen. A poem addressed to the veteran Dryden, and incorporated by him in his Miscellanies, some excellent translations and imitations of the classics, laudatory verses on contemporary great men, a turgid poem, "*To the King*," celebrating the continental wars of William III., with the taking of Namur, and other pieces of a like kind at length convinced Somers that his party and the nation at large would profit by affording the young poet the means of more extended observation and study of mankind. Accordingly, in 1699, he received a pension of £300 a year, to enable him "to travel and qualify himself to serve His Majesty." The next three or four years were spent on the Continent, where he visited France, Italy, Switzerland, Germany, and Holland. During his travels he was unconsciously perfecting his literary style by jotting down descriptions and observations in the easy and familiar language of ordinary correspondence. His *Letter from Italy* is by far the best of his more pretentious poems, though it can hardly be said to have survived as a part of the permanent literature of the language.

The death of William and downfall of the Whig administration put an end to his travels, and in 1703 he returned to England, where he was shortly afterwards admitted to the Kitcat Club,* the rendezvous and rallying point of the Whig gentry.

In 1704 Godolphin, on the recommendation of Halifax, employed him to write *The Campaign*, celebrating the victory of Blenheim, and rewarded him for his services by appointing him to succeed the celebrated Locke as Commissioner of Appeals in Excise. "The Campaign" was received with the utmost enthusiasm, due rather to the patriotism of the readers than to the poetic merit of the composition. One merit, however, it does possess: it is the first poem of the kind in which the old machinery of gods and demigods is discarded, and the actors are presented to us as living, rational human beings.

Henceforward the career of Addison was a continual triumph in public, though marred by the domestic unhappiness that has rendered wretched the lives of so many of our best and purest masters of English literature. Transferred from his garret in the Haymarket by the success of *The Campain*, his advancement was phenomenally rapid; he speedily became Under Secretary of State,

* So named from its meeting at the house of one Christopher, or Kit, Cat.

(1706); accompanied Halifax (1707), as Secretary, in his mission to the Court of the Elector of Hanover; entered parliament (1708) for the old pocket-borough of Lostwithiel; went to Ireland as Secretary under the *régime* of Lord Wharton (1709); and in 1710 was returned for Malmesbury, which he represented (being six times re-elected) till his death.

The virtual failure of the Government in the prosecution of his friend Sacheverell led to the downfall of the Whig ministry in 1710, and gave Addison the opportunity of enriching our literature with a series of graceful, polished, and refined essays, hailed in his own day with an eager enthusiasm such as has never been extended to similar productions, read and studied with a keen delight by every reader since their first appearance, and destined to maintain their place as models of style so long as English literature and the English language shall endure.

During Addison's absence in Ireland his old schoolfellow, Steele, had originated the periodical miscellany, by the production of the *Tatler*, "a tri-weekly sheet, giving the latest items of news, and following them up with a tale or essay." Addison recognized the authorship at once, and aided the enterprise almost from the beginning, in April, 1709, till the close of the series in January, 1711. The *Tatler* was followed by the daily *Spectator*, a non-political journal, to the pages of which Addison, Steele, Pope, and others contributed some of the most delightful papers to be found in the ephemeral literature of any country or of any age. Addison, indeed, regarded his contributions as by no means ephemeral. In the tenth number he tells us, with a spice of the pardonable egotism from which he was by no means free, that as Socrates had "brought philosophy down from heaven to inhabit among men:—I should be ambitious to have it said of me that I have brought philosophy out of closets and libraries, schools and colleges, to dwell in clubs and assemblies, at tea-tables and in coffee-houses." A certain kind of philosophy he undoubtedly did bring before the reading public of his day—the philosophy of patience, resignation, and sound common sense,—but the reader will search the pages of the *Spectator* in vain for anything at all approaching to the depth of philosophical insight displayed by John Locke, his predecessor in the Commissionership of Excise, or even by Pope, his co-laborer in the pages of the *Spectator*. Addison was by no means a profound thinker; nor was profound thought needed for the production of such essays, letters, witticisms, and criticisms as those with which he delighted his contemporaries. Men were weary of the long political struggle that had been strangling the energies of the nation, and they gladly welcomed the light grace and tender humor of the miscellaneous papers, in which the lessons of toler-

ance, kindness, and Christian charity were taught so wisely and so well.

Contributions to the pages of the *Guardian*, the *Freeholder*, and the *Whig Examiner*, together with *The Late Trial and Conviction of Count Tariff*,—an attack on the Tories for their share in the Treaty of Utrecht, written in reply to Arbuthnot's satirical *History of John Bull*—complete the series of Addison's political writings; but none of these productions, though successful enough at the time, can be said to have survived, nor is any of them marked by that well-bred, gentlemanly grace that so distinctly marks his papers in the *Spectator*.

In 1713, Addison's tragedy, *Cato*, was produced, and was received with thunders of applause,—the Whigs extolling it as a plea for constitutional liberty, and the Tories supporting it to show their abhorrence of tyranny, and pretending to recognize the great Whig general, Marlborough, in the character of Julius Cæsar.

The sudden death of Queen Anne brought the Whigs and Addison once more into power, and he became Secretary to the Provisional Government of the Lords Justices, was appointed one of the Lords of the Board of Trade, and subsequently Secretary of State. In 1716 he married the Countess dowager of Warwick, with whom he is said to have lived unhappily; and in 1719, after an inglorious quarrel with his old friend Steele, the greatest master of English prose that the century had produced, died the peaceful death of a Christian, in presence, it is said, of his step-son, the young Earl of Warwick, whom he had summoned to his bed-side to see how a Christian could die.

The prose style of Addison is especially remarkable for its freedom from mannerism of any kind, and perhaps the best service he has rendered to literature is the useful lesson he has taught—that the ordinary language of everyday life is eminently suited to literary requirements, and that the easy colloquial grace of a well-bred gentleman is not at all inconsistent with a style of noble and dignified eloquence. Other services, too, he has rendered to literature;—he was the first to bring Milton's writings to the notice of the reading world; he was the first to discard the absurd machinery of mythology from modern poetry; he was among the first to appeal to the verdict of the public instead of relying merely on the patronage of some great man for the success of his literary productions; and, finally, he and his friend Steele have left us a portrait-gallery of characters from which the Sternes, Dickenses, Thackerays and others have been able to draw their most life-like figures without in the slightest degree despoiling the original canvas.

THE GOLDEN SCALES.

The extract is from the *Spectator* of August 21, 1712, and is a very fair specimen of Addison's average style in his didactic essays. The object of the paper is to inculcate the sound practical lesson "not to despise or value any things for their appearances, but according to their real and intrinsic value;" and the essayist very gracefully leads up to this object by an appropriate introduction recounting the manner in which the Supreme Being estimates the affairs of earth according to ancient mythology and the records of inspired writ.

To the instances given in the text the author might have added the description given by Arctinus of Miletus, of the weighing by Apollo and Mercury of the fates of Achilles and Memnon. It corresponds with Milton's account more closely than either of those given in the text, the opponents being represented in the scales by their respective genii, or familiar guardian spirits.

Homer's balance—The allusion here is to the passage in the 17th Book of the Iliad, in which Zeus (Jupiter) is represented as balancing the fates of Hector and Achilles, the bravest chiefs, respectively, of the Trojans and Greeks. The scale of Hector is represented by Homer as descending, thus foreshadowing his descent to the tomb. In an earlier book, the 8th, the fates of Greece and Troy in an impending struggle are weighed, but on that occasion, inasmuch as Achilles had retired from active participation in the war, the scale of Greece is in like manner made to descend in presage of their defeat. Virgil's description is a paraphrase of Homer's, and accordingly the fatal lot is shown by the descent of the scale. Milton's description depicts the would-be combatants as represented in the scales, and Satan is shown "how light, how weak," &c.

Homer's birthplace is uncertain; the following elegiac couplet names the more important of the many places that claimed the honor:—

> Smyrna, Chios, Colophon, Salamis, Rhodus, Argos, Athenæ,
> Orbis de patriâ certat, Homere, tuâ.

The universal belief of antiquity was that he was blind, but beyond this fact, if fact it be, we know nothing more than that he composed, but did not write, his two immortal poems about the eighth century, B. C. The *Iliad* celebrates the "wrath of Achilles" against Agamemnon, the captain-general of the Greeks, with its causes, consequences, and ultimate appeasement. In the *Odyssey* are celebrated the wanderings of Ulysses (Odysseus) on his return voyage from the siege of Troy.

Hector—son of Priam, king of Troy, and Hecuba, was the bravest of all the Trojan heroes. His death at the hands of Achilles, and the lamentations at his burial form some of the most striking and pathetic episodes of the Iliad.

Achilles—son of Peleus, king of Phthia, and the sea-nymph Thetis, was the representative hero of the Greeks during the closing scenes of the Trojan war. Mythology represents in several forms the desire of his mother that he should be long-lived. She is represented as trying to render him invulnerable by placing him in boiling water, according to one account, or in fire, as another version gives it, and anointing his body with ambrosia; while a later and more popular form of the myth describes his being dipped in the river Styx and thus rendered invulnerable except in the heel, by which his mother had held him during his immersion. In the Iliad he appears as the leader of the Hellenes, a name then applied only to the tribe commanded by him, but subsequently extended so as to embrace all of Greek extraction wherever situated.

Turnus—prince of the Rutuli, was a rival of Æneas for the hand of Lavinia, and was slain by him in single combat.

Æneas—Next to Hector the prize of valor amongst the Trojans must be awarded to Æneas. Virgil, in the Æneid, describes his wanderings and vicissitudes from the time of his escape from Troy till his landing in Italy, where he married Lavinia, daughter of king Latinus, and became the father of Æneas Silvius, the founder of the Silvian dynasty at Alba Longa and progenitor of Romulus, the equally mythical founder and first king of Rome.

Virgil—Publius Virgilius Maro was born at Andes, a small village near Mantua, 70 B. C. The loss of his small patrimony drove him to Rome where he acquired the friendship of Augustus and his prime minister Mæcenas, as well as that of the poet Horace and other celebrated writers of the period. His immortal epic, the *Æneid*, has justly placed him in the foremost rank of epic poets, where he stands side by side in the temple of fame with Homer and our own Milton.

The great king of Babylon—Belshazzar, associated with his father Nabonnedus (Labynetus) as joint ruler of Babylon, *see Daniel* v. 1–30. The joint sovereignty of Labynetus and his son accounts for the peculiar form of the reward conferred on Daniel for his interpretation of the mystic writing—*See* Rawlinson, as quoted in *Testimony of the Ages*.

Other places of the holy writings—in *Job*, the *Psalms*, and the *Proverbs*. The idea of weighing the fates of mortals was a very common one in the ancient world, and is portrayed on many of the Egyptian papyri and monuments.

Foregoing instances, = preceding, forementioned, examples. The word *forego*, as used here (A.S. *fore* = in front, and *gán* = to go) is not to be confounded with the other verb *forego* = to give up, to relinquish, which should be spelt *forgo* (A.S. *for*, a privative prefix, and *gán* = to go) as in *for*bid, *for*get, &c.

Addressing themselves, = directing, getting ready (L. *ad*, and *directus*, p. p. of *dirigo*, the low Latin form of which is *drictus*).

Betwixt Astræa and the Scorpion sign—The constellation Libra (the Scales) is one of the signs of the Zodiac, between Virgo (the Virgin) and the Scorpion. Lucan and Virgil (Ecl. 4–6) identify Astræa with the constellation Virgo; and Ovid represents her (Astræa) as the goddess of Justice, daughter of Jupiter and Themis. The signs of the Zodiac in order may be easily remembered from the following (almost) doggerel stanza:—

> The Ram, the Bull, the heavenly Twins,
> Then next the Crab the Lion shines,
> The Virgin and the Scales;
> The Scorpion, Archer, and He-Goat,
> The man that holds the Watering-pot,
> And Fish with glittering scales.

Pendulous—derived directly from the Latin *pendulus* = hanging, cf. *pendere* = to hang.

Balanced—Fr. *balance*, Lat. *bilanx*, th. *bis* = twice, i.e. double and *lanx* = dish, or hollow vessel, cf. *lacus*, Eng. *lake*.

Ponders—lit. weighs, then metaphorically, weighs in mind. The literal meaning of the word in this passage is much more poetical than its ordinary metaphorical sense.

Sequel (*sequela*, *sequor* = to follow) = that which shows the consequence, or result. Note the peculiar use of *each*.

Kick'd the beam—swung in against and struck, kicked, the beam, or bar, of the scales, thereby showing its extreme lightness. *Kick*, th. Welsh *cicio*, to strike with the *cic*, or foot.

Fiend, Satan—Both words mean an enemy, a hater. *Fiend*, p. p. of A. S. *fion* = to hate, as *friend* is the p. p. of *fri* = to love—cf. Freya, the Venus, goddess of love, of the Teutons. *Satan* is from the Hebrew *Sátan* = to persecute.

Since thine, &c.—Obviously *strength*, not *arms*. Supply the ellipses in the whole passage from Milton. Parse *mine—nor more*.

You—common enough in the days of Shakspeare and of Milton, now only used as a provincial colloquialism. Same root as yea, yes, yet, ye, you.

Amusing thoughts—Thomson uses the word *amusive;* is there any difference between the words? *Thought*, A. S. *thencan* = to think.

Methought.—it seemed to me. A. S. *thincan* = to seem. The word is only used in a quasi-impersonal way, having always a noun sentence for its subject; *me* being an indirect dative object.

Replaced—placed again. What is its present meaning?

Chain in the same metal—Translate into modern English.

Essay, cf. *assay.*—The word is derived from the Latin *exagium*, Gr. ἐξάγιον, and originally meant a *weighing*, so that it is used here in its strictly literal sense. Give the present meaning of the word. How does it differ from *assay*, its original form?

Note the delicate humor and sound common sense of the remainder of the extract; and, having carefully read it, reproduce it in your own words. Excellent themes for composition may be found in a comparison of the real and apparent values of the several qualities and endowments mentioned. Observe the preponderating weight of Eternity: the surprising effect of vanity: the value of adversity; the equality of avarice and poverty, of riches and content; the enhanced value of one good quality by having another added to it; and the graceful play of the serio-comic paragraph immediately preceding the solemn gravity of the brief concluding reflection.

Give the exact meanings of the words used to indicate the several qualities, good or bad, mentioned in the extract.

"In the dialect of men, Calamities. In the language of the gods, Blessings"—Compare with the sentiment here expressed Shakspeare's—

> "Sweet are the uses of Adversity;"

and Longfellow's beautiful lines in *Resignation:*—

> "Let us be patient; what we call Afflictions
> Not from the ground arise;
> And oftentimes celestial Benedictions
> Assume this dark disguise."

Natural parts—i.e., cleverness, intellect—often used in this sense by writers of Addison's time.

Phenomenon—Gr. *φαίνομαι*, first—*an appearance*, and by an easy addition, *an unusual appearance.*

Fails of dashing—would now be regarded as an Archaism. What is the present form? **Impertinence**—that which does not belong to (*in*, not, and *pertinens*, belonging to) the matter. Distinguish *impertinence, impudence, insolence.*

The first trial—What trial? Refer to the passage in the extract.

Throwing into one scale—and in the other—"Bonus dormitat Homerus." Even Addison sometimes nods. See also the opening sentence of the extract, and re-write both paragraphs.

A neutral paper—The *Spectator* was the first successful non-political paper published in England.

FROM "CATO."

The Dramatic Unities.—*Cato* is classical in form as well as in plot. Addison's fondness for the classical productions of antiquity made him choose the classical model for his tragedy in preference to the model of the romantic drama followed by Shakspeare and all our best English dramatists. The most obvious point of difference between these two schools is the rejection by the romantic and the adoption by the classical school of the three dramatic *Unities* in tragedy as laid down in Aristotle's *Treatise of Poetry;* these are:—(1). *Unity of Action*, requiring that the action must be *one, complete*, and *important* (Shakspeare also adheres to this unity in all his tragedies except the historical plays, in which there is often a second plot as well as the main one). (2). *Unity of Time*, requiring that the incidents represented should all take place within a period of twenty-four hours. (3.) *Unity of place*, requiring that the action should be confined to one place,—a rule followed by the Greeks in general, though not positively laid down by Aristotle. The early tragedians of Italy, and also the dramatists of France adhered closely to these rules; but the fervid patriotism of the Spaniards and English made them intensely fond of dramas with historic, national plots, and these made it impossible to observe the Unities. For an account of the production of *Cato*, *see* "Biographical Sketch," above.

Cato, Uticensis, born 95 B. C., was the great-grandson of Cato the Censor, whom he resembled in his proud love of his country, and her republican form of government. At Utica he heard of the overthrow of Pompey and the republic by Julius Cæsar, and after reading *Phædo*, one of Plato's Socratic dialogues, a treatise *On the Immortality of the Soul*, he committed suicide in accordance with the teachings of his *Stoic* philosophy, 46 B. C.

Plato, thou reasonest well. Plato, so named from the breadth of his shoulders; Gk. $\pi\lambda\alpha\tau\acute{\upsilon}\varsigma$ = broad, was one of the most eminent of the philosophers of Greece. He was born at Athens, 430 B. C., and began early to devote himself to the study of philosophy. He was one of the most zealous of the disciples of Socrates, and afterwards published a modified exposition of that great teacher's system of philosophy in a series of *Dialogues*. Plato himself founded a school of philosophy in Athens, teaching his disciples in the Museum in the grove of Academus, whence his system was known as the Academic, and we derive our word Academy. His death is said to have occurred about 347 B. C.

Compare and contrast the sentiments contained in this soliloquy with those in Hamlet's celebrated "To be or not to be," etc.

JONATHAN SWIFT.—1667–1745.

MISJUDGED HOSPITALITY. From THE TATLER, March 6, 1711. Extract XVI., page 93.

Biographical Sketch.—JONATHAN SWIFT was born in Dublin, on the 30th of November, 1667; and from the hour of his birth he was forced to eat the bitter bread of dependence, so that in his very infancy was planted the germ of that despondent gloom which overshadowed his whole life, rendering him a moody misanthrope in his years of manhood and culminating in the total loss of reason a few years before his death. His father, an agent for the English proprietors of some Irish estates, died some time before Jonathan's birth, leaving his widow almost entirely dependent on the charity of her unborn child's uncle, Godwin. This kind relation undertook to educate his little nephew, and sent him at the age of six to the then celebrated school of Kilkenny, and afterwards had him matriculated as a pensioner in Trinity College, Dublin, at the early age of fourteen. Swift's university career was by no means distinguished, and he barely succeeded in obtaining his degree "by special favor." In 1688 he went to England, where he obtained an appointment as private secretary to Sir William Temple, who had married a distant relation of Mrs. Swift; but after spending here two years in unremitting study he resigned his position and returned to Ireland, where he shortly afterwards entered into holy orders, and obtained the living of Kilroot through the influence of his former patron. A few years of life as a country parson proved sufficient to make him utterly weary of the occupation, and he returned to his former position at the earnest request of Sir W. Temple. During this second residence at Temple's he became acquainted with Esther Johnson, an orphan dependent of the family, the "Stella" whose life was thenceforth so strangely connected with his own. She became devotedly attached to him, but it is impossible to say what were his real sentiments as regards her; he speaks to her and of her sometimes in terms of the fondest endearment, sometimes with an almost ferocious impatience; at one time he describes his love in phrases of ideal purity, at another he descends to language the vilest and most impure; that his treatment of her was altogether shameful is undeniable, nor has any adequate explanation, much less palliation of it, been yet advanced. They were secretly married in 1716; and she lived in his house or neighborhood for twenty-eight years; but during all that time they never met except in the presence of a

third person. Is it not possible that Swift, with his morbid dread of insanity, may have been *afraid* to expose any child of his to the risk of inheriting so terrible a curse? The conjecture is given here for what it is worth; but if this be the true explanation it would account not only for his strange conduct towards Stella, but also for his conduct towards Vanessa and Varina. With the former of these, Miss Esther Vanhomrigh, he carried on what he seems to have regarded as a Platonic flirtation both before and after his marriage with Stella; but she, poor girl! lavished on him all the wealth of her young affections, and died of a broken heart soon after learning of his secret marriage. Varina, Miss Waring, was the sister of his college chum, and during the earlier years of their acquaintance she was coy and cold while he was ardent and impetuous; but on her sudden relenting he at once changed, and forthwith began to urge all the objections to their union with which she had at first met his advances. That three such women should have loved him so sincerely, two of them literally dying for want of his affection, proves that he must have been endowed with more than ordinary powers of pleasing; that he should so morbidly have shrunk from matrimony, and that when forced into it to protect Stella's reputation, he should so carefully have guarded against the possibility of becoming the father of a family cannot be explained on any theory hitherto advanced, and if the solution offered above be not the correct one, it is at least as satisfactory as any of those offered by his numerous biographers. Swift began his literary career as an ardent Whig, but, being shamefully neglected by his political friends, he became an equally ardent supporter of the Tories on the overthrow of the Whig government, and formed very close ties of friendship with Pope, Bolingbroke, and Harley. His *Conduct of the Allies*, of which 11,000 copies were sold in a few months, 1712, was probably the most successful political pamphlet ever written; it converted the nation from its fondness for one of the most popular wars that England had ever undertaken, and made the people as clamorous for peace on any terms as they had been zealous for the prosecution of the war at any cost. Swift demanded an English bishopric, which Harley would have gladly given him; but the queen refused point blank to elevate to the episcopal bench the man who had written the unorthodox, almost anti-Christian, *Tale of a Tub*, and he was forced to accept the deanery of St. Patrick's, Dublin, which he regarded as little short of a sentence of exile. In Ireland, however, he speedily became a dangerous power, acquiring an unbounded ascendancy over the people by his urgent advocacy of their interests. The iniquitous suppression of the woollen trade, under William III., and the failure

to encourage linen manufactures as an offset, according to agreement, had produced most serious loss and injury to the country, and Swift first taught the people to retaliate by refusing to use or wear any article of English manufacture. Subsequently his *Drapier's Letters* roused the whole nation to a fury against the unlawful patent granted to one Wood for the manufacture of a copper coinage for Ireland. "Wood's pence" were suppressed; and Ireland for the first time learned how powerfully her voice could ring when she threw down the barriers of faction, and her sons combined for a purely national purpose. Walpole was furious: he had indeed serious thoughts of arresting the turbulent Dean, and was only dissuaded by a friend, who asked him where he could find ten thousand men to send over with the officer to serve the writ. His influence in Ireland, however, brought him no personal advancement, and he was compelled to see men infinitely inferior to himself in genius preferred before him. This failure to reap any adequate reward for his labours, added to his domestic difficulties and his constant dread of insanity, soured a disposition naturally gloomy if not morose, and made him at last an almost fiendish hater of his fellow-men. In nearly every line he exhibits his want of sympathy with mankind, running over the whole scale of hostile composition from delicate raillery to the most contemptuous scorn, till he at last found himself isolated and abandoned in his old age; the curse he had so long dreaded came upon him, for the last few years of his lonely life he was absolutely insane; the corrosion of his heart and soul wrought the corrosion of his intellect,

"And Swift expired, a changeling and a show."

Besides the works already mentioned, he wrote the *Battle of the Books*, a contribution to the controversy on the relative merits of the ancients and the moderns; the *Travels of Captain Lemuel Gulliver*, a stinging satire on the political, philosophical, and social institutions of mankind, which, beginning with sarcastic thrusts at his personal enemies, rises to a climax of misanthropical malevolence, in which the whole human race is held up to obloquy and scorn; and an immense number of tracts, pamphlets, essays, and other productions, all marked by the same irony, sarcasm, and misanthropy in which lay at once his power and his punishment. Such a genius as Swift's might have produced many a poem to delight and elevate the race; his powers of observation were exceptionally keen, his imagination was vivid in the extreme, and his command over the technical difficulties of versification and of rhyme were absolutely marvellous; but he hated his species too cordially to dream of gratifying them, and the powers which might have rivalled Dryden and Pope in satires composed in the smooth rhyming

pentameters, that their example had made popular, were deliberately frittered away in the manufacture of biting lampoons or flippant epigrams, in the jingling octosyllabics that were the abhorrence of every man of taste. Numerous indeed, were these dwarf children of his muse, but they were ephemeral; he wrote to gratify the caprice of the moment rather than for posterity, and posterity has repaid him by consigning his effusions to well-merited oblivion.

MISJUDGED HOSPITALITY.

This short essay was written before Swift had deserted the cause of the Whigs, and while he was still on terms of intimacy and friendship with Addison and Steele. It has not much of the malignant bitterness of his later writings,—if it had, neither Steele nor Addison would have consented to its insertion in the kindly pages of the *Tatler*,—but it exhibits just enough of the tone of personal injury to mark the difference between Swift and his coadjutors. How gracefully would the kindly Addison, for instance, or even the volatile Dick Steele, have taught the lesson of true politeness, meant to be conveyed, enlarging on the almost grotesque *humour* of the situation, and touching as lightly as possible on the personal inconvenience suffered by the victim of so much well-meant but misjudged hospitality.

Morals—manners. There is an important ethical truth embodied in the fact that in so many languages the word for "morals" is but the plural form of the word used in the singular to denote 'habit,' 'custom,' or 'manner'; the aggregate of customs or habits does indeed mould character and constitute the *natural* code of morality. Thus the Latin *mos* = custom, *mores* = morals; so, too, the Gk. ἔθος = custom, ἔθη = morals. **Commerce** = intercourse; hence its present meaning, intercourse for the sake of gain, trade. **Conversation**, not merely 'interchange of words,' but 'mode of life' in general. **Debauch** is a word of somewhat doubtful etymology, Fr. *débaucher* = to corrupt, from *des* = Lat. *dis* = away, apart, and *bauche*; but the exact meaning of *bauche* is very uncertain,—some make it = a row of bricks or stones in a building, others give it = a beam or frame; according to the first of these the primary meaning of *debauch* is deviation from a right line, according to the second it would be removal of support,—either of which leads naturally enough to the present meaning. **In a visit**; mark the changes that have taken place since Swift's time in the employment of prepositions, in this and other phrases in the extract. **Which I—opposed**; what is the antecedent of *which*?

p. 94. **Gilliflowers,** *g* soft, is an English corruption of the old Fr. *giroflée*, Lat. *caryophyllum*, Gk. *καρυόφυλλον* = clove-tree, lit. nut-leaf, *κάρυον*, nut, and *φύλλον* leaf; the term comprises the wall-flower, stock, clove-pink, carnation, etc. **Took away my stomach**, explained further down by "my appetite was quite gone."

Mr. Bickerstaff was one of the many *noms de plume* over which Swift wrote; Pope gives some of them in the lines in which he dedicated the Dunciad to him :—

> "Oh! thou, whatever title please thine ear,
> Dean, Drapier, Bickerstaff, or Gulliver."

Small-beer is the light table beer commonly used as a dinner beverage in England; **October** is the strong, heavy ale brewed in that month from the newly harvested barley.

p. 95. **Discovered** = revealed, indicated; give its present meaning. **Stingo** is a slang term for old beer, or other sharp liquor, that *stings* the palate. **Stale-beer** is another term for old beer, alluding primarily to its being flat and insipid from being kept too long. **Needs**, *see* Index. **Being once or twice,** etc., parse *being*, and *forced* in second line below.

ALEXANDER POPE.—1688-1744.

From the Essay on Man. Extract XVII, page 96.

Biographical Sketch.—Alexander Pope was born in Lombard street, London, on May 22nd, 1688. His father, a linen merchant, had been converted to the Roman Catholic faith during a residence at Lisbon, and the great Public schools and Universities of England were consequently closed against the boy, whose education was accordingly conducted in private. At the age of eight he was placed for some time under the charge of a priest named Taverner, from whom he learned the rudiments of classics; but being sickly and deformed from his birth he very early acquired an intense love of reading and thus made up, to some extent, by his own private study, for the want of a regular, systematic education. When he had reached his twelfth year his father removed to Blinfield, in Windsor Forest, where he had purchased some property, and here the young poet devoted himself to the study of classics, and began to form a poetical style by a diligent perusal of the works of Dryden. The determination to be a poet was formed at an early age,—

> "As yet a child, nor yet a fool to fame,
> I lisped in numbers, for the numbers came."

His admiration for the classic poets induced him to bend all his energies from the very first to imitate their beauties, and long patient effort gained him his reward; he became the most perfect versifier in the English language, the acknowledged and absolute chief of the Artificial School of English poetry. In Pope the reaction against the excesses of the Romantic School of the Elizabethan poets finds its culminating point, he is the type of the terse, melodious, faultlessly correct classical school that begins with the Restoration and fills up (almost exclusively) the interval between the English and the French Revolutions. Pope and all his school are deficient in earnestness and truthfulness of poetic feeling, in simplicity and directness of expression; they regarded perfection of form as the ideal excellence in poetry, and looked upon correctness of expression as far superior to intensity of feeling. Cowper very fairly says of him that he

> "Made poetry a mere mechanic art,
> And every warbler had his tune by heart."

Pope's first poem was an *Ode on Solitude*, suggested, no doubt, by the lonely life he led in Windsor Forest. At the age of sixteen he wrote the *Pastorals*, the publication of which in 1709 gained him the favorable notice of the leading wits of the day. This was immediately followed by the *Essay on Criticism*, a truly meritorious work in itself, and absolutely marvellous as the production of a self-cultivated poet not more than twenty-one years old. Roscommon's "Essay on Translated Verse" gave him some of the ideas and not a few even of the best expressions of the poem, and he had also the advantage of the labours of Boileau, Rapin, Bossu, Temple, and others in the same field, not to mention Horace's perennial Art of Poetry; Dryden, too, his acknowledged master and model, had gone over some of the ground in his "Essay on Dramatic Poesy;" but Pope's wonderful gift of resetting old literary gems here stands him in good stead, and all through the *Essay* we find old familiar thoughts occurring with all the freshness and the charm of novelty. The *Messiah* was first published in the *Spectator;* shortly afterwards the *Ode on St. Cecilia's Day* appeared, inspired obviously by Dryden's more majestic, though less brilliantly polished, ode. About this time he became acquainted with Swift, and notwithstanding their great disparity in age a very close and warm friendship sprang up between them, and continued unbroken till the decay of Swift's faculties some quarter of a century later. Swift was at this time a real power in London society, and he used his position and influence to procure subscribers for Pope's *Trans-*

lation of Homer (the prospectus of which was issued in 1713), with the highly gratifying result that his young friend realised some $25,000 as remuneration for his labors. Besides, Swift introduced and recommended him to the chiefs of the Tory party,—Harley, Bolingbroke, and Atterbury; and joined him and his friend Arbuthnot in the production of *Martinus Scriblerus*, the original of the more famous captain and ex-physician, Lemuel Gulliver. Pope purchased a villa at Twickenham with a portion of the proceeds of Homer, and thenceforth could

> "live and thrive
> Indebted to no prince or peer alive."

The translation of the *Iliad* was finished in 1720; the *Odyssey*, in which he had the help of Broome, Fenton, and Parnell, appeared in 1726. In the meantime a few shorter pieces had been published:—the *Temple of Fame;* the *Elegy on the Death of an Unfortunate Young Lady*, a pathetic little poem beautifully expressed; the *Epistle from Eloisa to Abelard*, sentimental rather than pathetic, and of very questionable morality; *Windsor Forest*, 1713, recalls his youthful impressions of the surroundings of his home. But much the best of these minor poems—of all his poems, in the opinion of some excellent judges, Macaulay, for example—was the *Rape of the Lock*, 1714, a delightful mock-heroic inspired by a court incident of the day. Lord Petre had surreptitiously cut off a ringlet, or *lock*, of hair from the head of one of the ladies of the court, Arabella Fermore; and the matter had been quite hotly taken up by the friends of both parties, so that a silly jest had well nigh resulted in a serious quarrel, when Pope gave a happy turn to the whole affair by immortalising the ravished lock in this "delicious little thing," the *Rape*. The publication of Homer and the fortune it proved to Pope, excited the envy of a host of scribblers of the meaner sort, who avenged themselves for this and other grievances — such as his arrogance, jealousy, and ill-temper—by a perfect shower of squibs and lampoons more or less venomous. Pope retorted in the *Dunciad* (which appeared anonymously in 1728), a mock-heroic epic of three cantos, in which he strikes, stabs, cuts, and thrusts at his enemies with a savage cruelty and splenetic vindictiveness absolutely without a parallel in the literature of the world and utterly unworthy of his own reputation; it is far inferior to Dryden's great satire both as regards the game attacked and the manner of the onslaught; one can hardly help wishing that it were possible to consign to well-merited oblivion such a pitiful exhibition of mean-spirited spite, such an unworthy pillorying of such unworthy victims. Theobald is awarded own of dulness on the death of

Shadwell (whom Dryden had impaled in the "MacFlecknoe;") but in 1742 a fourth canto was added and the whole satire re-cast, Colley Cibber, the poet-laureate, being elevated to the throne of the dunces in place of Theobald, deposed. The success of the *Dunciad* taught Pope that his real strength lay in this kind of composition, combining personal invective with moral reflections in that epigrammatic, antithetical style in which he was an adept. At Bolingbroke's suggestion he produced the *Essay on Man*, anonymously, in 1732, a didactic poem for which Bolingbroke supplied the deistical philosophy, embalmed by Pope, to some extent unconsciously, in verse as nearly perfect as any he has given us. Between 1731 and 1738 he produced the various satirical pieces classed under the general heads of *Moral Essays* and *Imitations of Horace*, with a *Prologue* and also an *Epilogue to the Satires*—the Prologue taking the form of a *Letter to Dr. Arbuthnot*. The Essays are in imitation of a similar series by the great French satirist Boileau, for whose works Pope had always a warm admiration. In the *Imitations* he attacked the celebrated Lady Mary Wortley Montagu among others; he had at one time foolishly tried to make love to her, getting well laughed at for his folly, and now he tried to pay her off with his wonted vindictiveness. She proved equal to the occasion, and in a copy of "Verses" she retaliated on the "wicked wasp of Twickenham" very much in his own freely personal style, dubbing him, amongst other things,—

> "A sign-post likeness of the human race,
> That is at once resemblance and disgrace."

In 1737 he published a collection of his *Letters*, some of them having been previously published without his sanction. In 1744, while preparing for a new edition of his complete works, he was seized with an acute attack of some of the complicated diseases from which he had never been free; and on May 30th, after a full and contrite confession he received absolution and took his last sacrament from the hands of a priest of his church, then quietly breathed his last, "resigned, and wrapt up in the love of God and man." He was buried in a vault at Twickenham Church.

FROM THE "ESSAY ON MAN."

This extract consists of a series of extracts from Pope's *Essay*, and gives an impression of a much milder and purer morality than is taught by that composition as a whole. The opinion quoted in the foot-note on page 96 of the High School Reader is but partially true; if the *Essay* "were shivered into fragments," it *would lose*

a very great deal of its value as an index of the unwholesome moral doctrines instilled into the author's mind by Bolingbroke—one of the most subtle of the deists of the eighteenth century;—nor can the full significance of the maxims laid down be understood by considering them apart from the context. The *Essay on Man* is Pope's attempt "to vindicate the ways of God to man" by an elucidation of the vexed question of the "origin of evil." Shortly after its publication Crousaz, a Swiss professor, pointed out that it fails to connect *physical* evil in any way with the fall of man, and that it does not account for *moral* evil by ascribing it to the original sin of moral agents and their voluntary abuse of their free will, nor to the direct or indirect agency of evil spirits, but that it represents all evil, moral and physical, as a part of God's providential plan, there being in fact no such thing as absolute evil, what men call evil being only relatively so, "all partial evil, universal good." Bishop Warburton, the learned author of that elaborate paradox, "The Divine Legation of Moses," tried hard, but failed, to confute Crousaz and to prove the poem thoroughly orthodox. Now, it would be a matter of small moment whether it were orthodox or not,—that is, whether it conformed or not to the shibboleth of any particular church or sect,—provided only that it were distinctly moral. But this it is not; it inculcates that most deadly of all false doctrines,—that God is not merely the *permitter*, but that he is the *designer*, the *author* of evil. The passages, however, in which such teaching occurs have been omitted in the extract, nor would any useful purpose be achieved by their insertion here. Other objectionable features will be indicated in the notes.

The *style* of the extract speaks for itself; it fairly blazes with gems of the very choicest, abounding in "terse, sonorous couplets, brilliant with antithesis." Hardly has even Shakspeare himself given us a greater number of apposite phrases, "familiar in our mouths as household words," than we have adopted from the smooth, terse, melodious, epigrammatic verses of Pope; and from none of his other poems have we transformed so many expressions into proverbs as from the brilliant *Essay on Man*.

ll. 1-22.* **Book of fate.**—*Fatalism* was the most important plank in Bolingbroke's platform of philosophy; and fatalism, combined with a pleasing kind of pantheistic optimism, is the key-note of this extract and permeates the whole. As an exercise in composition, write a prose paraphrase of the extract, bringing out the meaning clearly; a number of other compositions may be writ-

* These numbers refer to the lines as they are printed in the extract.

ten in the form of essays on the several propositions enunciated here by Pope. **Being** (4); parse this word; and analyse the first six lines. **Who sees with equal eye,** &c.—The indifference of the Deity here taught is worthy of Epicurus. Contrast the sentiment with the divine declaration;—"Ye are of more value than many sparrows." *Matt.* x., 31, *Luke* xii., 7; and, again, "What shall a man be profited, if he shall gain the whole world, and forfeit his life?" (or soul), *Matt.* xvi., 27;—there are in fact few things in the Bible more striking than the awful sanctity of human life, the infinite value of the human soul, inculcated throughout its pages; nowhere does it attempt to value them by a material standard; nowhere does it confound moral and material phenomena, as Pope does here and elsewhere: in the material world there are, of course, no degrees of comparison in the sight of the Infinite and Eternal; but in the moral world, contrasting it with the material, the whole world cannot be set in the scale as the equivalent of even one human soul or life. **Hope humbly,** &c. What figure of speech occurs in this line? **Gives not thee to know,** not unless one believes in Revelation, which is here ignored. **Know—now**—what figure? Parse **to be** (20); **confined from home** (21); and **to come** (22).

ll. 23-36. This oft-quoted passage should be committed to memory; it gives a tolerably fair notion of the materialistic pantheism which constitutes so much of the natural religion of the pagan—the ideal of the Deist. **His soul** seems to stand here for his mind or intellect. **Solar walk,** the ecliptic or path of the sun (earth, rather) through the zodiac; the **Milky Way** is a curious zone of whitish light making a complete tour of the heavens very nearly in the path of a great circle on the celestial sphere; it "is found to consist entirely of stars scattered by billions, like glittering dust on the black ground of the general heavens."—HERSCHEL. Pope's *Indian* was not well up in his natural theology, for among the savages of North America the Milky Way was believed to be the path travelled by the spirits on their way to the happy hunting grounds. **Seraph's fire.**—Pope follows an erroneous derivation of the word from the Hebrew *sâraph* = to burn; Gesenius derives it more correctly from an Arabic term meaning *high*, the word *seráphim* being = the exalted ones.

ll. 37-44. These lines are obviously suggested by the well-known old fable of the 'Belly and the Members.' Parse **what, if,** and analyse the sentence. Parse **just as absurd,** and analyse the period. In the last line note that "the directing mind ordains," —not merely permits, but *ordains*—the tasks, pains, &c.

ll. 45-58. The Pantheism laid down here very closely (but, probably, unintentionally) resembles the peculiar ideas enunciated by

Milton in his posthumous work, *On Christian Doctrine.* *See* Notes, p. 41. Note again the confusion between moral and material things, and Pope's utter failure to draw the distinction: humility is a very graceful attribute, but it may be carried too far; and it is certainly carrying it too far to put the "heart," with all its passions and possibilities, on a level with the insensate "hair." Nor must it be supposed that Pope merely means that the moral and the material are equal in being alike perfect, each in its own and separate way; he does not mean this, on the contrary, he distinctly puts them on the *same* dead level, and warns us to

"Account for moral as for natural things."

ll. 59-64. Several excellent themes for composition may be found in these few lines. Illustrate the meaning of each line by examples.

ll. 65-68. The description of *vice* is an obvious imitation of Milton's description of sin:—

> " back they recoiled afraid
> At first, and called me *Sin*, and for a sign
> Portentous held me; but, familiar grown,
> I pleased, and with attractive graces won
> The most averse," etc.
>
> —*Par. Lost*, II., 759-763.

ll. 69-72. **The rogue and fool,** &c.—Examine carefully the wording of this line; and note that voluntary effort is here implied notwithstanding the "*must be*" of l. 69. **Rogue** is almost an exact equivalent of our *tramp* = a brusque, arrogant vagabond or beggar, Fr. *rogue*, from the Celtic-Breton word *rok* = haughty, insolent, arrogant; for **fool** *see* Index.

ll. 73-80. With these lines compare the celebrated soliloquy of the melancholy Jaques in Shakspeare's *As You Like It*, II., 7. **scarfs, garters,** emblems of noble rank, eagerly desired by the ambitious. **Beads,** the rosary of Roman Catholics.

ll. 81-102. The utilitarian materialism of our modern Positivists is here very clearly anticipated; there is not the slightest hint, perhaps Pope had hardly even a suspicion that the very instincts of the brute creation were made subservient to the use and pleasure of man, to whom his Heavenly Father gave dominion over all the lower animals. **Who for thy table,** &c.—The antecedent of *who* may be the word "God" in the preceding line, in which case *who* or *and* is to be supplied in the line following; or, better, *He*, understood, is the antecedent of *who*, and subject of *spreads.* **shall vindicate,** Lat, *vindico* = to claim as a right. **As short of reason** as the goose falls short of it; the sentiment is carried

to a revolting length in the 4th Book of Gulliver's Travels, where the *Yahoos* (men) are the slaves of the *Houyhnhnms* (horses).

ll. 103–110. It was a favorite theory of Dr. Johnson that a man's happiness is very little if at all affected by the form of government under which he lives; but surely the mere sensation, the mere consciousness even of *freedom* must make a man happier and more contented under a fairly well conducted constitutional government than under the "best administered" absolute despotism that could possibly be imagined. **For modes of faith,** etc. The sufficiency of mere morality was and is a favorite dogma of the sceptical school. **All must be false;** parse *all;* analyse the next line fully.

ll. 111–128 Every pupil should learn these lines by heart, and try to act up to them; it is not often that a court poet takes such an open stand in favor of valuing men for their manhood instead of the mere accidents of birth or fortune. **Brocade,** Spanish *brocado* = embroidered silk; cf. Fr. *brocher*, to stitch. **Cowl**, A.S. *cufle*= a monk's hood,—same root as Lat. *cucullus* but not derived from it,—it probably rhymed more closely with *fool* than it does now. **The rest is all** merely a question of dress; **prunello**, or prunella, is a strong brown or black woollen cloth, used either for garments or shoes, so called from its color resembling that of the sloe, or wild plum, Fr. *prunelle*, a diminutive of *prune* = a plum, or prune, Lat. *prunum*, Gk. *προυνον;* parse *but;* what other meaning could the words *all but* have? **Nor own** = acknowledge. **Howards**, the family name of the dukes of Norfolk, one of the oldest families in England; what figure of speech occurs in this line?

ll. 129–139. **Who—knave.** Paraphrase these lines; parse *the more;* point out any figures of speech. **Good Aurelius,** Marcus, "the philosopher," the adopted son and successor of Antoninus Pius, was beloved by his subjects but a persecutor of the Christians, died A.D. 180. **Socrates**, the most distinguished of the philosophers of Greece, was born at Athens about 470 B.C. Plato, Xenophon, and Alcibiades were his most distinguished pupils. In 399 B.C. he was condemned to death on a charge of atheism, and died by drinking hemlock poison; hence **bleed** is used by a poetic license instead of *die.* **An honest man's,** etc. Make a list of the expressions in the extract that have since become proverbial. **Never elated**, etc. Ruskin is very fond of extravagant assertions, such as that contained in his note on this passage. The lines are certainly very good—a noble sentiment finely expressed—but surely they do not deserve the sweepingly exclusive encomium with which he annotates them.

ll. 110–144. **Who but feels**. Parse and explain each of these words fully. **Poor with fortune**, poor notwithstanding the possession of wealth. **Looks through nature**, here, and from this to the end of the extract, it is Pope who speaks, not Bolingbroke. **But touches** = which does not touch. **All end**, etc. If Pope had composed the whole Essay on this key-note it would not have bristled so thickly with the half-truths that Warburton labored with such ingenuity to prove to be orthodox. Bolingbroke, by the way, was not much pleased with the interpretation that gave Pope so much delight—not much better, perhaps, than he was some years later when he is said to have flown into a dreadful rage on hearing that his quondam pupil in philosophy had tried to reconcile his soul with Heaven by a death-bed confession, and had accepted absolution and extreme unction as a preparation for his long, lone journey through the valley of the shadow of death.

JAMES THOMSON.—1700–1748.

Rule Britannia. Extract XVIII., page 101.

Biographical Sketch.— James Thomson was born at Ednam on the Tweed, in Roxburghshire, Scotland, in 1700. His father, a poor clergyman, destined him for the church, and had him carefully educated at Jedburgh Grammar school, and afterwards at Edinburgh. Thomson, however, following the advice of his friends, and his own inclination, embraced literature as a profession, and set out for London in 1725 with the yet unfinished MS. of the poem *Winter* in his pocket. For the next few years he was obliged to eke out existence by his labors as a tutor; but his reputation steadily increased, and if he had not been the laziest of men his circumstances might have been always easy, if not affluent. *Winter* was completed under the advice of his friend Mallet, and was published in 1726, three guineas only being grudgingly paid for the copyright; but a gratuity of twenty guineas from Sir Spencer Compton, to whom the poem was dedicated, made some amends for the publisher's stinginess. *Summer* appeared in 1727; *Spring*, in 1728; and the complete edition of the *Seasons* (*Autumn* being then finished) was issued by subscription in 1730. His *Britannia*, 1729, was an attack on the conduct of the Government in the Spanish war; it was received with more applause than it deserved. About the same time his tragedy of *Sophonisba* was put on the

boards, and might have succeeded but for one ridiculously weak line,—

"O, Sophonisba! Sophonisba, O!"

which was immediately thus parodied by a wag during the first performance,—

"O, Jemmy Thomson! Jemmy Thomson, O!"

The author refused to change the line, and no actor was ever able to get it enunciated without throwing the audience into convulsions of laughter. Other plays were not much more successful notwithstanding that Pope patronized *Agamemnon* by being present in the theatre on the night of its first production, and Garrick and Mrs. Cibber did all that could be done by the most consummate acting to render *Tancred and Sigismunda* permanently popular. A dreary poem on *Liberty* was the result of the poet's observations during a twelve months' tour on the continent of Europe as travelling companion to the son of Lord Chancellor Talbot, from whom he subsequently received the post of secretary of briefs in Chancery. Talbot died in 1757, and Thomson lost his place in consequence of being too indolent (too proud he certainly was not) to ask the new Chancellor to continue him in the position. His difficulties about this time led to his arrest for debt, from which he was released by the generosity of the actor Quin, who made him a present of £100, out of pure admiration for the genius displayed in the *Seasons*. Shortly afterwards the Prince of Wales gave him a pension of £100 a year; and in 1744 his friend Lyttleton appointed him Surveyor-General of the Leeward Islands, a position of which he discharged the duties by deputy, retaining about £300 a year as his own share of the spoil. In 1748, the *Castle of Indolence* appeared,—an allegorical poem in the Spenserian stanza, and a by no means unsuccessful imitation of the spirit and manner of Spenser's "Faërie Queen;" the subject is one on which Thomson could speak as an authority; the composition occupied him during all the leisure moments of fifteen years, and it is generally regarded as his most meritorious production. He died, in 1848, from a neglected cold, deeply regretted and lamented by a very wide circle of admirers and friends.

Thomson was one of the first to revolt against the excessive mannerism of Pope's school, and he deserves all the credit of a pioneer in the noble work of bringing back poetry to nature. In estimating his poetry it is well to bear in mind that his is the type of the transition poetry between the extremes of Pope and Wordsworth, and that the parts now most objectionable were the very beauties that most commended him to the artificial age in which he lived.

RULE BRITANNIA.

This spirited lyric, hardly less known or less popular than even the National Anthem, is taken from the masque *Alfred*, an inferior example of an inferior kind of dramatic composition, the joint production of Thomson and his friend Mallet, 1740. The *Alfred* is in all other respects unworthy of its authors, but the popularity of this patriotic gem will keep its name alive long after better works have sunk into oblivion. The extract is eminently characteristic of Thomson's style, each stanza exibiting some one or more of his most salient peculiarities. The metre is Iambic and Trochaic, each of the first four lines in the stanza being Iambic Tetrameter, the last two lines, or *refrain*, being Trochaic Tetrameter Catalectic (i.e., wanting a syllable).

1. **Heaven's** is here a monosyllable. **Arose,** &c., a common origin of islands according to the classical poets. **Azure,** *see* Index. **Will;** which is *will* or *shall* the better reading? Explain the difference clearly.

2. **As thee;** note the false syntax; can *thee* be defended? **Must fall,**—an almost prophetic utterance, as witness France, Russia, &c.

3. **Shalt thou rise,**—suggested probably by the classical fable of the struggle between Hercules and Antæus, the latter of whom received an accession of strength from each fall on the bosom of his mother Earth. **Root thy native oak,** cf.:—

> "The oak strikes deeper as its boughs
> By stormy blasts are driven."

4. **But work their woe.**—*Work* is often used in this sense by Shakspeare and Milton,=cause, produce, bring about. Note the recurrence of *but* in this stanza and the preceeding one. What is its meaning? Parse it.

5. Note the cumulative effect in this stanza, the items almost constituting a climax.—success in agriculture and in trade, the sovereignty over sea and land.

6. **The muses** are perhaps more frequently alluded to by Thomson than by any other poet of Great Britain. **Still** = ever, always. **Repair** = to resort to, to betake oneself to, Lat. *repatriare*, *re* and *patria*,= to return to one's native land; the word has no connection with *repair* = to mend, which is from Lat. *reparo*, to prepare, or get ready, again. **Blest isle! the fair.** Frequent apostrophes and the constant use of adjectives for nouns (and *vice versâ*) are marked characteristics of Thomson's language.

DAVID HUME.—1711–1776.

THE FIRST CRUSADE. From HISTORY OF ENGLAND.

Extract XIX., page 102.

Biographical Sketch.—DAVID HUME was born in Edinburgh, 1711, and educated for the profession of law; but having no inclination for that calling he entered a mercantile house in Bristol in 1734. He had as little inclination, however, for commerce as for law, and soon withdrew to France in order to prosecute in seclusion the studies necessary to qualify him for success in literature, to which he had resolved to devote himself. In 1738 he issued a *Treatise Of Human Nature*, which unaccountably fell stillborn from the press. Perhaps the coldness of its reception was what caused him in after years to refuse to be responsible for the crudities of this youthful production; for it is a singularly clear, logical exposition of the sceptical conclusions to which Locke's philosophy leads, and it contains a good deal more than the mere germ of the advanced scepticism of Hume's later works. In 1742 he published the first volume of his collected *Essays, Moral, Political, and Literary*, and the second volume in 1752, both of which received as cordial a reception as that of their predecessor had been cold. The year 1745 was spent by Hume as personal attendant and guardian to the feeble-minded young Earl of Annandale; and in the following year, after an unsuccessful application for the chair of moral philosophy in Edinburgh, he visited the courts of Vienna and Turin as secretary to General St. Clair. His best work, an *Inquiry concerning the Principles of Morals*, appeared in 1752; and in the same year he began to write the work by which he is best known, the *History of England*, of which the first volume was published in 1754 and the last in 1761. His Tory hostility to Puritanism interfered with the sale of the *History* at first, but Lord Bute made ample amends to the author for the pecuniary disappointment by putting him on the pension list. His *Natural History of Religion* is written from a purely deistical standpoint; it was answered by Bishop Warburton, and has produced very little permanent influence on the world at large. In philosophy, Hume belongs to the most advanced sceptical school, though his writings show little or none of the flippancy and indecent scurrility so common in thinkers of that class; seeing more clearly than most of his contemporaries the force of Berkeley's denial of the existence of *matter*, he went a step further and laid down his principle of universal scepticism by denying the

existence of *mind;* he admitted that we do indeed think, perceive, reflect, reason, and so on, but what that is which does these things is a point altogether hidden from us, and of which our faculties are incapable of forming any correct conception. His *History* is but slightly disfigured by his want of sympathy with Christianity, but his indolence was too great to allow him to carefully verify his statements, and his work is consequently no longer looked upon as a trustworthy depository of facts; it is, however, widely read and justly admired for the perfection of its historical style,—a style that was at once the admiration and the despair of even so great a writer as Gibbon. In 1763, Hume accompanied the Marquis of Hertford to Paris, where he remained as *chargé d'affaires* during the year 1765. In the following year he returned to England, bringing with him that strange paradox in human form, Jean Jacques Rousseau, and from him he received an abundance of the base ingratitude with which Rousseau generally repaid kindness and attention. In 1767, Hume was made Under-Secretary of State, and in 1769 he returned to Scotland, where he lived till his death in 1776, enjoying an income from all sources of somewhere about a thousand pounds per annum.

THE FIRST CRUSADE.

This extract should be read in connection with the account of some of the incidents of the Third Crusade given in Extract XXX., page 179, H. S. Reader.

Mahomet.—*See* Index; and observe that Hume adopts the vulgar notion of imposture as the foundation of Islam.

The Eastern Empire began with the accession of Valens, 364 A.D., and ended with the capture of Constantinople by Mahomet II., in 1453.

Jerusalem, it should be borne in mind, was the holy city of the Arabians, or descendants of Ishmael, as well as of the Jews and Christians.

The holy sepulchre is said by tradition to have been miraculously discovered by the devout Helena, the mother of Constantine; its site has been occupied by a sacred edifice for fifteen centuries. **Arabians or Saracens.**—Point out the error in the punctuation. The word *Saracen* is by some derived from *Sarah*, from whom one of the Arab tribes claimed descent; others derive it from the Arabic *saraka* = to plunder; while another derivation is given from *sharaka* = to rise, alluding to their origin from the East, or place of sunrise. The name first denoted a tribe in Arabia, then it included all the Arabs, next it was given

by the Crusaders to all their Mohammedan enemies, Turks as well as Arabs, and finally it came to be used of all enemies of Christianity

p. 103. **Ganges.**—Mahmoud, the Emir, or Ameer, of Ghizni, was the first great Mussulman conqueror in India, 999.

Gibraltar.—The Moors ruled Spain from the commencement of the ninth century till 1492. **The Alcoran**, or *the* Koran, is the sacred book of the followers of Islam, compiled by Mahomet under what he believed to be divine Inspiration; the word in the text is made up of the Arabic article *al* and *koran;* cf. *al*gebra, *al*kali, *al*cohol, etc. **The Turcomans**, a wild tribe beyond the Oxus, were first called in by the caliph Al-Motassem early in the ninth century, and soon became masters of their fellow Moslems. **Gregory VII.** was the renowned Hildebrand, the life-long asserter of the supremacy of the spiritual over the temporal power; among his "violent invasions" may be instanced his compelling Henry IV. of Germany to stand for three days barefoot and fasting before the gates of the papal castle of Cremona.

p. 104. **Martin II.** had a good reason for his caution in the example of the learned Sylvester II., who, on his elevation to the papal chair, 999, had unsuccessfully addressed a letter in the name of the Church of Jerusalem to the Church Universal praying for armed help against the Infidels. **Placentia.**—Locate this place accurately, and also the other places mentioned in the extract. **Ecclesiastics—Seculars.**—Derive and distinguish between these words.

p. 105. **Visit the chief cities.**—This he did, riding on an ass, and holding in one hand a crucifix, and in the other a letter from the patriarch of Jerusalem.

p. 106. **The Feudal law**, in some form or other, has existed in all great military states; the holding of lands by military tenure—the tenants doing military service to their lords, and they to the king, the owner in theory of all lands—was the key note of the whole system, and the germ of this may be found in the system of granting public lands to the Roman soldiery; it reached its highest development among the Gothic nations, was introduced into England by the Angles and Saxons, and established there in all its details by the Normans. **Cowardice**, *see* Index, flies from danger already encountered; **pusillanimity** avoids encountering risk,—Lat. *pusillus*, very small, *animus*, mind, courage; cf. *pusus*, dim. of *pu-er*, Fr. *la pucelle*, the title of *the Maid* of Orleans. **French king**, Philip I.

p. 107. **Bouillon**, an old form of Boulogne. Besides the names in the text the following leaders in the First Crusade may

be named :—Godfrey's brother *Baldwin*, *Robert*, Duke of Normandy, *Robert* of Flanders, and *Bohemund*, Prince of Tarentum.

p. 108. **Alexis**, or Alexius, **Comnenus**, b. 1048, was raised in 1080 from the position of General to that of Emperor of the Eastern or Greek Empire; died 1118. **Soliman** must not be confounded with his renouned namesake, Solyman, the Magnificent. **The Latins** was a generic name applied to all who held the doctrines of the Romish Church.

p. 109. **Nice**, or Nicœa, had in the previous year witnessed the destruction, by Soliman's army, of a quarter of a million of the undiciplined rabble who had gone before the regular army of the Crusaders. **Soldan** is another form of *Sultan*, from the Arabic *sultán* = victorious, a prince, ruler. Note that it makes fem. Sultan*ess* or Sultan*a*.

p. 110. **King of Jerusalem**. The Latin kingdom of Jerusalem lasted from its foundation under Godfrey till 1229, when John of Brienne was compelled to abdicate by the Emperor of Germany, Frederick II. In 1260 Bibers, the Mameluke Sultan, captured Jerusalem, and the last vestige of the kingdom was obliterated by absorption into the Moslem empire in 1291.

THOMAS GRAY.—1716–1771.

The Bard: A Pindaric Ode. Extract XX., p. 111.

Biographical Sketch.—Thomas Gray was born in London on Dec. 26, 1716. His father, a scrivener and exchange broker, treated his family with great cruelty and neglect, and the poet owed his education to the self-sacrificing devotion of his mother, who was obliged to keep a milliner's shop in partnership with her sister. Gray was educated at Eton, where his maternal uncle, Mr. Antrobus, was one of the assistants. From Eton he went to Cambridge, where he continued to lead the quiet life of a studious recluse till his death, of gout in the stomach, in 1771. The monotony of his scholastic life was only broken by a continental tour in company with Horace Walpole, by tours in Scotland and the lake district of the north of England, and by repeated visits to the village of Stoke Pogis in Buckinghamshire, where his mother and aunt resided. In 1742 he composed his well known *Ode to Spring*, *Ode on a Distant Prospect of Eton College*, and *Ode to Adversity*. A didactic poem *On the Alliance of Education and Government* was

begun but never finished; it is in the style and manner of his acknowledged master, Dryden, though in perfection of finish it, and, indeed, all his versification, rivals even the arch-versifier, Pope. The *Elegy Written in a Country Churchyard* was published in 1751, and its exquisite simplicity, harmony, and pathos at once gave it a popularity that never can diminish. *The Progress of Poesy* and *The Bard*, 1757, were coldly received; the rapid transitions, highly figurative language, and lyrical magnificence of these splendid Pindaric odes being little understood or appreciated by the general reader. In 1768 Gray was appointed Professor of Modern History in his university, but did not long enjoy the honors and emoluments of the position. He died in 1771, leaving behind him the reputation of being the most learned man and most fastidiously correct poet of his day.

THE BARD.

Gray deserves credit for having been the first English writer of modern times to whom the earlier eras of British history appeared to be real and substantial; to most of his predecessors and contemporaries the kings who reigned before the Tudor period were little more than names, the events of their reigns seeming almost as mythical as the exploits of the demi-gods; but to Gray, though he is often mistaken, the incidents are real, the actors are men of flesh and blood,—fit objects of our study and our sympathy.

A Pindaric Ode, that is, an ode resembling in its general character, the odes of Pindar, the greatest of Greek lyric poets, born about 520, B.C., in the neighborhood of Thebes; his poems are remarkable for their energy, fire, and sublimity. There is no historical foundation for the allegation contained in Gray's foot-note; no such massacre occurred, and as a matter of fact scores of Welsh bards flourished in the following century. Examine the metre, and ascertain how the several stanzas correspond in the scansion.

1. 1. **Ruthless King.** This epithet is ill suited to the chivalrous Edward I. (Longshanks), who was, on the contrary, "quick to pardon, slow to punish." Johnson, who detested Gray's affectation of being a fine gentleman, writing merely for the amusement of his idle hours, will not allow him any credit for the much admired abruptness with which the ode opens. Note the alliteration. **Confusion wait** is an imitation of Shakspeare, *K. John*, iv., 2, "vast confusion waits;" Gray has himself pointed out several instances in which he copied from others. **Hauberk**, a close fitting

coat of mail, made of interwoven rings of steel, Old High German *hals*, the neck, and *bergan* to protect. **Cambria**, the ancient name of Wales. **Snowdon's shaggy side** was then thickly covered with oak and other timber; the name Snowdon was applied generally to indicate the mountains of Merionethshire and Caernarvonshire, as far as the Conway. The death of the heroic Llewellyn, near Pont Orewyn, 1282, and surrender of Dolbadern, a few months later, opened the way for the English troops under the earl of Warwick, through the defiles of Snowdon. **Gloster,** Gilbert de Clare, son-in-law of Edward. **Mortimer.** Edmond de, Lord of Wigmore. Llewellyn was slain by one of his knights, Adam de Francton.

l. 2. **On a rock,**—Penmenmawr, 1,545 feet high, now pierced by a tunnel 1,890 feet long, on the line of the Chester and Holyhead Railway, but at that time crowned by the impregnable fortress of Braich-y-Dinas. **Rob'd in the sable,** &c. At Wharton's suggestion, Gray once changed this line and part of the next to read:

> "With fury pale, and pale with woe,
> Secure of Fate, the Poet stood,"

but afterwards restored the present reading. **Haggard**, "an unreclaimed hawk is called a *haggard*, and looks wild and *farouche*, and jealous of its liberty."—GRAY. **Loose his beard,** &c. Gray tells us the image was taken from Raphael's picture of the Supreme Being in the vision of Ezekiel. **Like a meteor.** "Shone like a meteor streaming to the wind." *Par. Lost*, I., 537. **Sorrows of his lyre.** What figure? **Hoarser murmurs** may mean murmurs increasing in hoarseness, or, of unwonted hoarseness, or, hoarser than the Conway's "awful voice." **High-born Hoel** was the son of Owen Gwynedd, prince of North Wales. **Llewellyn's lay** seems to imply that he was a bard as well as a warrior, as was Richard I. of England; many Welsh bards describe Llewellyn's tenderness in peace no less than the 'outrageous fire' of his valor in war.

l. 3. **Cadwallo—Urien** were ancient Welsh bards, whose songs have all been lost. **Modred** is either taken from the Arthurian legends, or it is a softened form of Myrddin ab Morvyn, commonly called Merlin, the most famous of the pupils of Taliessin; no Welsh bard is known of the name Modred. **Plinlimmon** is said to be a corruption of Pump- or Pum- lumon, the five beacons, alluding to five *carmedds*, or heaps of stones, on the five peaks of the range: the common tradition is that they are monuments to mark the graves and exploits of five warriors. The Severn, Wye and three other streams rise in Plinlimmon—**Arvon's shore**,

Gray says, is the shore of Caernarvonshire (*Caer yn Arvon*=camp in Arvon), opposite Anglesey. **The Eagle.** The summit of Snowdon is called 'The Eagle's Nest;' and its rocks were sometimes called by a Welsh name, signifying 'Crags of the Eagles.' **Dear as the ruddy drops**; cf. *Julius Cæsar*, II. 1:

> "As dear to me as are the ruddy drops
> That visit my sad heart."

The commas are usually omitted after these initial words *Dear;* what figures occur in these three lines? **Grisly**, hideous, terrible, is a doublet of *gruesome*, from A. S. *gryslic*, horrible; it has no connection with *grizzly* = gray. The "grisly band" are the Fates, Gray's *Fatal Sisters*, common to the Classic, Gothic, and Celtic Mythologies.

II. 1. **Warp—woof**, distinguish the meaning. **Verge**, a wand, a yard measure, extent of jurisdiction, and hence = room, space. Cf. *verger*, a wand-bearer in church. **Berkley's**, a misprint for *Berkeley's*, castle, on the banks of the Severn, was the scene of the barbarous murder of Edward II. (of *Caernarvon*), by Gournay and Ogle, two of Mortimer's creatures, in the cruel manner alluded to in line 58.

She-wolf of France.—Isabella of France, daughter of Philip IV., wife of Edward II., paramour of Mortimer, and mother of Edward III., whose wars in France ("thy country") made him seem the "scourge of heaven." What figures in the last two lines; note that **Flight** should begin with a capital; why?

II. 2. **Sable warrior**.—The Black Prince died in 1376, a year before his father. **The swarm**, &c.—The courtiers abandoned, some even plundered the dying Edward on his couch, and rushed to pay their court to his grandson, Richard II., then only 10 years old. The history of Richard's reckless extravagance and disregard of his people's interests fully justifies Gray's description.

II. 3. **Thirst and Famine.**—Richard II. was starved to death in the Tower. **A baleful smile.**—Gray first wrote, "a smile of horror on," &c., with which cf. Milton, *Par. Lost*, II., 846. "And Death grinn'd horrible a ghastly smile." **Din of battle**, during the Wars of the Roses. **Lance to lance:** Parse each word. **Julius** Cæsar, according to an old tradition, built some of the oldest parts of the Tower of London. **Many a foul murder** (Gray wrote *murther*), as of Richard II., Henry VI., George, Duke of Clarence, and the young princes, Edward V. and his brother Richard, Duke of York. **His consort**, the heroic Margaret of Anjou, daughter of Réné, the titular king of Sicily and Jeru-

salem. **His father,** Henry V. **Meek usurper,** Henry VI. came near being canonized for meekness and holiness; Gray did not believe that the Lancastrians had any right to the crown. **Rose of snow—blushing foe,** the white and red roses of York and Lancaster. **The bristled boar** is Richard III., called the Boar of York, from his badge, a silver boar. Explain the allusions in "infant gore."

III. 1. **To sudden fate,** &c.—Eleanor of Castile died soon after Edward's return from Wales. Note that the language becomes gradually more obscure, the allusions grow darker, as the poem progresses; this is quite in keeping with the general style of prophetic composition, in which some one event is usually described with minute clearness (the death of Edward II. in this poem), other events being predicted by allusions and language more and more obscure in proportion as the events are more distant. **Nor less forlorn,** &c., stood originally:—"Nor here forlorn Leave your despairing Caradoc to mourn." **Long-lost Arthur** was supposed to be still alive in Fairyland; Merlin and Taliessin had both predicted that Wales should regain her sovereignty over Britain,—a prediction supposed to have been fulfilled by the accession of the house of Tudor.

III. 2. **A form divine**—Elizabeth. **Great Taliessin** flourished in the sixth century; his works are still preserved. Tennyson, by an allowable poetic license, but without historical authority, connects him with Arthur in the *Holy Grail.*

III. 3. **In buskin'd measures,** i.e., in *tragic* poetry; the buskin, the *cothurnus,* or thick-soled ancient shoe, worn to impart the heroic height to the actor, was the distinctive emblem of tragedy, as the *soccus* was of comedy. Shakspeare is of course meant here. **Pleasing pain,** an oxymoron common enough in poetry; Spenser and Dryden both have it. **A voice,** &c., of Milton. **And distant warblings** of the poets after Milton's time. **Fond,** foolish. **Sanguine,** here used in its literary meaning = blood red; what is its present meaning? What derivative of *sanguine* now means bloody? **He plunged.**—Johnson observes that "the ode might have concluded with a better example; but suicide is always to be had without expense of thought." But the tragic ending heightens the gloomy grandeur of the whole poem, and we are not in danger of being influenced by the example of a wild Welsh bard, to whom suicide seemed a highly natural mode of balking his enemies of their revenge for the insults he had poured on them.

LORD CHATHAM.—1708–1778.

ON AN ADDRESS TO THE THRONE CONCERNING AFFAIRS IN AMERICA. HOUSE OF LORDS.—November 18th, 1777.

Extract XXI., page 116.

Biographical Sketch.—WILLIAM PITT, grandson of Thomas Pitt, Governor of Madras, was born in Cornwall, Nov. 15, 1708, and was educated at Eton and at Trinity College, Oxford. After a continental tour he obtained a commission as cornet in the army, but soon turned his attention to civil, in preference to military affairs. In 1735 he entered parliament in opposition to the Walpole Administration, and rapidly rose to a leading position among the orators of the day. In 1744 he was appointed paymaster of the forces, in which position he discharged his duties with such rare honesty as to convince the nation (sick of the corruption and venality of the Walpole *régime*) that England had at length found a statesman as incorruptible as he was able and patriotic. Notwithstanding the personal hostility of George II., caused by Pitt's contemptuous tone in speaking of Hanover, he became a member of the Government in 1756, and thenceforward the "Great Commoner" was, till his death, the greatest power in England. Though not the nominal he was the real head of the Administration, and to his genius, courage, and integrity must be attributed no small share of the success that attended the British arms in Europe, in Canada, and in India. In 1761 he received a pension of £3,000 per annum for three lives, and his wife was created Baroness of Chatham in her own right. In 1766 he became Premier, and entered the House of Lords as Earl Chatham, but took no part in public affairs owing to an attack of mental alienation bordering on insanity. During this Administration his colleagues never saw him, and did virtually what they pleased, many of their acts, as for instance the taxing of teas, etc., for the American colonists, being directly opposed to Chatham's own well-known principles. He was an earnest advocate of the cause of the colonists, but equally earnest in his opposition to the proposition for peace on any terms when once the war had broken out, and his last speech was delivered in opposition to the Duke of Richmond's proposition to that effect. A few days after the delivery of this last effort he died universally regretted, 1778.

Chatham was the first statesman to recognize the force of Public Opinion, the great though intangible director of the world at large; and by its support he was enabled to maintain himself in power, and to carry many of his measures against a parliamentary majority of 'pocket-borough' members.

ON AN ADDRESS TO THE THRONE CONCERNING AFFAIRS IN AMERICA.

It is probable that this extract resembles Chatham's style of oratory as closely as any of his speeches that have come down to us; but it must be borne in mind that accurate reporting of Parliamentary debates is a thing of much more recent origin than Chatham's time:—Johnson, who used to report for Cave, the publisher, contritely admits that he frequently manufactured whole debates, his guiding principle being to take care not to let the "Whig dogs" have the best of the argument. The language is so clear that a superficial knowledge of the history of the period is all that is necessary to fully understand the whole speech.

p. 116. **Her Majesty**, Charlotte of Mecklenburg-Strelitz, d. 1817. **Sitting, as we do**; parse *sitting*.

p. 117. **Who is the minister?** Lord North, who succeeded the Duke of Grafton in 1770.

But yesterday, etc., *Julius Cæsar*, iii., 2.

> "But yesterday the word of Cæsar might
> Have stood against the world; now lies he there,
> And none so poor to do him reverence."

p. 118. **French interference** culminated, the following year, 1778, in a commercial treaty and an alliance with the revolted colonies. **Rebels—enemies**: distinguish between the meanings of these words. **Inveterate enemy**; that France was the *natural enemy* of England was almost an article of political faith in Chatham's time, and, indeed, down till the accession of Napoleon III.

p. 119. **Lord Amherst** had previously distinguished himself by the capture of Cape Breton and Ticonderoga from the French. **The Northern force**, under Burgoyne, had already surrendered at Saratoga. **Sir William Howe**, brother of Admiral Lord Howe, commanded at Bunker's Hill, Long Island, and the Brandywine, and captured New York (Sept., 1776), and Philadelphia (Sept., 1777).

p. 120. **Foreign troops.**—Chatham does not mean the British soldiers, but the German mercenaries, whose employment to suppress the rebellion in America, and subsequently to suppress that in Ireland, so bitterly exasperated the inhabitants of both countries against their English masters and enemies. They were as brutal as "foreign troops" are generally found to be.

The scalping knife.—It had been seriously proposed to rouse the Indians against the colonists, a proposition that certainly deserved all the reprobation with which it is here assailed.

p. 121 **Due constitutional dependency.**— Observe all that this phrase means to Chatham, and compare it with our present ideas on the subject. **In ill humor with France,** which, however, did not last long. *See* note on p. 118, above.

p. 122. **Southern provinces.**—There is probably some truth in the assertion that it was with a view to gain over these States to the cause of independence, that Congress gave Washington the important position of Commander-in-Chief.

p. 123. **Preparations of the House of Bourbon** — Chatham's political foresight was proved by the French alliance with America, 1778, the declaration of war by Spain, 1779, the formation of the "Armed Neutrality" by Russia, Sweden, and Denmark, and the alliance of Holland with America in 1780. **River of Lisbon.** Locate this river, and explain the allusion. **With the forehead,** i.e., assurance, impudence, cf. our slang employment of the word "cheek,"—which is, however, probably a corruption of Fr. *chic* = pertness.

p. 124. **In a just,** &c.—Analyse the sentence, and parse the last word, *it*. **Multitude of Misery.** Is this a correct use of words? Give a full reason for your answer.

p. 125. **Is yet in our power.**— It is not at all probable that, at that stage, any concession whatever could have permanently stopped the 'manifest destiny' of the colonies; when North did try conciliatory measures very shortly afterwards they were contemptuously rejected.

p. 126. **Partiality to us;** *see* note on p. 125, above. There is every reason to suppose that Chatham firmly believed that the colonists in general were imbued with the deep feelings of devotion to the Crown exhibited so nobly, and at such cost of interest and comfort, by the U. E. Loyalists. Advanced pupils might profitably write a composition on the subject, discussing the causes of Chatham's confidence, and the reasons that led to a different result. **A consummation,** &c. Chatham is not very accurate in his quotations; point out other instances in the extract, and give a probable reason for the present misquotation of Shakspeare, *Hamlet*, iii. 1.

> "'tis a consummation
> Devoutly to be wished."

French caprice and Spanish punctilio.—These words very happily illustrate marked characteristics of the two peoples, —the volatile fickleness of the *capricious* Frenchman, and the haughty self-assertion of the *punctilious* Spaniard.

OLIVER GOLDSMITH.—1728–1774.

From THE VICAR OF WAKEFIELD.—Extract XXII., page 127.

Biographical Sketch—The most entertaining biography in the English language is Boswell's *Life of Samuel Johnson*, and by far the most entertaining figure in that pre-Raphaelite portrait gallery is the figure of Oliver Goldsmith. In the garrulous pages that record the sayings and doings of the members of "The Club,"—the ponderous judgments of the burly central figure, and the more or less weighty but always brilliant utterances of the rest,—the reader meets the uncouth form, the ugly face, and the blundering speeches of Goldsmith, with a relief hardly to be accounted for by our knowledge that this gay, frivolous, fantastic chatterbox is nevertheless one of the greatest writers in the English language.

Born at Pallas, in the Co. Longford, Ireland, in 1728, where his father, the Rev. Charles Goldsmith, eked out the scanty living derived from an ill-paid curacy, by farming and economy, the boy who was destined to make English literature known to the scholars of Europe, spent his earliest years in the most abject poverty. But while Oliver was yet a child his father was promoted to the parish of Lissoy, in the county of Westmeath; and here the boy was taught the alphabet by a kind servant girl, whose patient perseverance overcame his impenetrable stupidity. In his seventh year he was sent to a village school, kept by an old soldier, Thomas Byrne, from whom he acquired a love for songs, stories, and romances, and whom he has depicted with a loving hand in the *Deserted Village*.

At the age of seventeen he entered Trinity College, Dublin, as a sizar, a position which at that time subjected the holder to humiliations unendurable by a sensitive spirit like Goldsmith's; and it is hardly to be wondered that he reaped little advantage from his University career, beyond the more extended knowledge of human nature derived from his association with the more turbulent spirits of the college and the vagrant ballad singers of the city.

Having taken his degree he returned to his now widowed mother, and spent the next couple of years in the hopeless task of looking out for a profession. Presenting himself for ordination in a scarlet hunting dress, borrowed for the occasion, he was very properly and promptly ejected from the Episcopal mansion. An attempt at teaching was hardly more successful. He went to Cork with the intention of emigrating to America, but missed his ship and returned home after spending the money that had been raised to pay his passage. A generous kinsman lent him fifty pounds to

begin the study of the law, but the allurements of a Dublin gaming house proved too strong for his weak resolution and his money went even more quickly than on the previous escapade. He was next sent to Edinburgh, and subsequently to the University of Leyden, to study medicine ; but systematic study was an impossibility to the graceless Oliver, and he failed to obtain a medical diploma at either institution.

Leaving Leyden he began to make the grand tour of the continent, as Addison had done before him. Unlike Addison, however, the poor young Irishman had no Government pension to render his path easy ; and he was obliged to earn the scanty subsistence that sufficed him by playing on his flute for the amusement of the peasants, and occasionally by procuring a meal and a night's lodging at a convent as a reward for his ingenuity in debating. He thus rambled on foot through Flanders, France, Switzerland, and part of Italy ; and in this way he acquired the materials afterwards turned to such a good account in *The Traveller*, and in *The Vicar of Wakefield*.

In 1756 he landed at Dover, and for the next few years he led such a life of misery as has fallen to the lot of comparatively few of even the most suffering sons of genius. He became an actor in a third-rate company of strolling players, an usher in a cheap school, an apothecary's assistant, a beggar, even, herding with vagrant outcasts in the purlieus of London. At last he settled down to the miserable work of an ill-paid, much-abused literary hack ; and to this worst of trades—worse then than it is now—the brilliant outcast devoted several of the best years of his life, till his genius, having by long practice acquired the art of easy expression, displayed itself in the production of works that have rendered the name of Goldsmith renowned wherever the English tongue is spoken.

In 1763 he was admitted to the celebrated club of which Johnson, Garrick, Burke, Reynolds, Beauclerk, and Boswell were the leading members. In 1764, the publication of *The Traveller*, the first work to which he had put his name, at once raised him to the rank of a classic, and paved the way for the success of *The Vicar of Wakefield*, the manuscript of which had been sold for him in the same year by Dr. Johnson, to pay the arrears of his rent to his landlady, according to the well-known story. From this time forward his literary success was assured, the booksellers vieing with each other to secure the productions of his pen ; and he might have enjoyed a life of ease and affluence if he had been endowed in fact with even a modicum of the good sense so conspicuous in his pages. But good sense was almost the only good quality that he did not in some degree possess. He had been a wayward, gener-

ous spendthrift when a boy ; and a wayward, generous spendthrift he continued to the end. For the last ten years of his life he was in receipt of a handsome income ; but reckless generosity, extravagance, and gambling kept him poor, and even involved him so heavily in debt that his health and spirits finally gave way under the strain, and in 1774 he died of a nervous fever.

His services to literature are many. He was the first to show how a school text-book should be written, and his abridgements of the *Histories of Greece*, *Rome*, and *England*, though faulty and inaccurate, are still models of what school histories might be. His *Animated Nature*, bristling with absurdities, was yet the first book to make the study of nature interesting, and therefore popular. His *Traveller* was one of the pioneers in the introduction of natural description into poetry ; and the good work was still further aided by the *Deserted Village*, full though the latter is of startling incongruities. *The Good-Natured Man* was the first attempt in that style of easy and vivacious comedy that reached its climax in the hands of Sheridan ; and though received coldly on its first production at Covent Garden in 1768 it yet paved the way for the still more rollicking humor of *She Stoops to Conquer*, with which he fairly took the town by storm, five years later, and drove forever from the boards the sickly sentimentality of the Kelly & Cumberland school, which men had previously mistaken for the production of the comic muse. He has proved, quite as conclusively as Addison, that wit and coarseness are by no means necessarily connected ; and, though writing in and for a coarse age, not one sentence or sentiment of indecency can be found in all his writings. And finally, in the exquisite little gem, *Retaliation*, published shortly after his death, he has convinced us that satirical portraiture can be successfully done without ill-humor or ill-nature.

The Vicar of Wakefield will probably retain its popularity as long as the English language lasts—a popularity not at all due to any inherent excellence in the plot or interest in the story. Goldsmith was singularly deficient in the art of constructing a well-arranged, coherent plot ; his Irish blood probably predisposed him to a love of the incongruous, and it is at least doubtful whether he was himself aware how absurdly inconsistent are many of his plots and incidents. But his Irish blood counterbalanced the defect by endowing him with that *subjective* temperament so markedly characteristic of the Irish people ; and few prose writers have so uniformly identified themselves with the characters of their own creation. In the vicar, as in the village preacher of the *Deserted Village*, we have a portrait, drawn by a loving hand, of an ideal pastor combining the good qualities of the author's father and

elder brother; but the thoughts, feelings, and reflections of the venerable clergyman are those of Goldsmith himself, and it is this power of projecting himself into his characters that makes them so intensely real in spite of all their incongruous surroundings. The plot of the romance is of the most meagre kind, the incidents are improbable, and the whole story consists rather of a series of moral homilies than a well-connected narrative. Each chapter is in fact, and almost in form, an essay intended to inculcate some special truth. But though thus faulty in form, character, and kind, the surpassing genius of the author has made *The Vicar of Wakefield* the most charming prose idyll in the English, or, indeed, in any language. It arrested the attention of Goëthe, and other great continental critics, and thus made English literature known and respected as no other work of the period could have done. The delightful grace and simplicity of the language has such a charm that while reading it we never think of testing the merits of the production by applying to it any of the established canons of criticism. No author has been so uniformly successful in blinding the eyes of his readers to that perfection of art which is almost the "*ars celandi artem.*" Everyone thinks that he could, without effort, write exactly as Goldsmith did. Misled by the perfect simplicity and harmony of the style, we imagine that we, too, would have expressed the same thoughts in the same words; but, in truth, there are few authors whose mannerisms cannot be imitated with greater ease and success than can his perfect naturalness, and it is only by close study we discover that what seemed at first the least artificial of compositions is in reality the very perfection of the most polished art. It would not, indeed, be difficult to point out whole pages in the works of Goldsmith in which not one word could be altered or displaced without marring the symmetry and rhythm of the passage.

SCENE FROM THE VICAR OF WAKEFIELD.

The extract requires very little in the way of annotation. Note the exquisite humor that prevails throughout—the complacent vanity of the good vicar's wife and children, and his fruitless struggles to overcome it—the mother's pride in Olivia's beauty, and the "cunning, which everybody saw through," whereby she tried to lure the landlord to a proposal of marriage—the strange combination of utterly incongruous characters depicted in the memorable painting—and finally the carrying out of the "resolution which had too much cunning to give entire satisfaction" to the simple-minded head of the family. It will be good practice

in composition to reproduce some of the more striking passages in the style of the author.

Sophia's sensations—The family at Wakefield consisted of the vicar, his wife Deborah, and six children. The eldest, George, is away from home at the time mentioned in the extract; Olivia the second, is in love with their landlord, Thornhill, a profligate young rake with dishonorable intentions, who is, however, ultimately foiled in his purpose; Sophia, the third in order, has been saved from drowning by Mr. Burchell, and therefore she naturally enough feels his absence, caused by a temporary estrangement, more than it is felt by the rest of the family; Moses, the fourth child, is a good-natured, blundering greenhorn, not at all unlike what Goldsmith himself had been at the same age; the two remaining children are bright little lads, the sons of their parents' old age, and the pets of their elder brothers and sisters.

Disappointed in procuring my daughters, &c.—daughter = "the milker," from an Aryan root *duh* (for *dhugh*) = to milk. Parse the word.

The town—i.e. London, commonly called "the town" by the writers of the period.

The play-houses = theatres. These favorite resorts of the "high wits" had to a considerable extent recovered from the immorality into which they had been plunged during the Restoration period.

Good things = witticisms. **Jest-books**—the name commonly given to collections of wit and humor. *Joe Miller's Jest-Book* is the most celebrated of them all.

Piquet—a fashionable game at cards; perhaps a diminutive of *pique*, i.e. a small contest.

Ate short and crisp = were short and crisp in the eating. *Ate* is used here as an intransitive verb of incomplete predication, *short* and *crisp* being the subjective complements.

Gooseberry—commonly, but erroneously, derived from *gorse berry;* the word is a hybrid, made up of the Old French *groise* and the English *berry*, the original form being *groise berry*, or *grose berry*.

Squire—originally "the shield-bearer (*scutiger*) of a knight."

Extremely of a size = of exactly the same height. A writer of the present day would not employ such a phrase, but its meaning is clear enough.

To see which was tallest—Is the superlative form admissible? Possibly the word is purposely put in the old lady's mouth, she not being expected to be as choice in her language as her learned husband.

Neighbor Flamborough's—a worthy parishioner of the vicar.

Limner—a painter, fr. Lat. *illuminare* by omission of the prefix.

No variety in life, no composition in the world—Note the change of phrase, and observe that *composition* is used here in its technical sense, to indicate the arrangement and grouping of the figures in a picture. Mark, also, how the affectation of artistic knowledge heightens the effect of the incongruities in their own "family piece." Specify in detail all the incongruities referred to.

To hit us = to suit us, to hit our fancy.

Venus—the Roman goddess of love, corresponding to the Aphrodite of the Greeks, would be the very last being likely to appreciate the vicar's defence of Whiston.

Stomacher—an ornamental covering for the breast.

Cupids—Originally there was only one Cupid, son of Venus, but later legends represented several. Cupid was generally represented as a chubby boy-god, winged, and armed with a bow, and a quiver full of love-darts.

The Whistonian controversy—The Rev. William Whiston, philosopher and mathematician, succeeded his friend Sir Isaac Newton as professor of Mathematics at Cambridge, but was subsequently deprived of his professorship on account of his embracing the heresy of the Arians, who deny that the Son is co-eternal and co-essential with the Father. One of Whiston's opinions was that it is not lawful for a Church of England clergyman to marry again on the death of his first wife, and the "books on the Whistonian controversy" consisted of the vicar's sermons in defence of Whiston's position on this point. The same doctrine is held by the clergy of the Greek Church.

As an Amazon—The Amazons were a mythical race of female warriors in Scythia, who were described as having cut off their right breasts in order to facilitate their use of the bow: whence their name was derived, Gr. ἀ = not, and μαζός = the breast. Another version of the myth locates them on the banks of the river Thermodon in Asia Minor.

With an hat and white feather—*With* was frequently used as an equivalent for *wearing*—cf. "*with* my gown and band." The rule requiring *a* before a consonant was not always observed in the case of words beginning with *h* sounded; cf. p. 130, last line, "choice of *an* husband."

Alexander, the Great—son of Philip, king of Macedon, was born at Pella, 356, B.C.,—succeeded his father at the age of twenty—conquered nearly the whole of the then known world—

and died at Babylon of a fever, 323 B.C. He was buried at Alexandria in Egypt, which city he had built to commemorate the conquest of that country.

To be introduced into, &c.—How is *introduce* now used?

An unfortunate circumstance had not occurred = presented itself to our minds. How is the word now used?

Which now struck us with dismay—Is there anything singular in the position of this clause? Dismay, fr. A.S. *magán* = lit. deprival of strength.

Robinson Crusoe's Long Boat—Every boy, and for that matter, every girl, ought to read *Robinson Crusoe;* it is the first in time, and very many competent young critics have held it to be the first in merit, of English novels. The author, Daniel Defoe, was born in 1661, and was one of the most prolific writers of the age. In 1719 the old political partisan produced this, his best known work, and it has probably been the delight of a greater number of readers than has any single romance that has appeared since then. One of the most humorous passages in *The Vicar of Wakefield* describes Olivia as seriously preparing herself for the work of reforming her rakish lover by a careful study of the conversations between Crusoe and his Man Friday.

A Reel in a Bottle—Such ingenious toys were more appreciated in the last century than in this; not only *reels*, but even miniature models of full-rigged ships were not uncommonly displayed in bottles—instances of perverted ingenuity, and useless waste of time and money, having their counterpart in the vicar's great historical family picture.

Once again = once more. *Once*, old genitive, of *one*, used adverbially. *Again* = a second time. Is it used here in its strict sense?

Discover the honor of Mr. Thornhill's addresses= ascertain whether his addresses were honorable. The exact literal meaning is to *uncover, i.e.*, detect the worth of Mr., &c.

To sound him—The metaphor is taken from measuring the depth of water with a plummet.—a *sound* being a narrow channel of no great depth. Cf. The Sound.

It was then resolved to terrify him—The writers of Goldsmith's time were not so particular as to the position of the adverb as we are now. Re-write the sentence. What is the distinction between *terrify* and *frighten?*

Observe well the consummate art with which the scheme is described—the pride, the anxiety, and the transparent cunning of the poor mother—the flippant callousness of the profligate Thornhill, and his ill-concealed contempt for the understanding of the woman whose daughter he is seeking to ruin. There is no apparent effort

to enlist us on the side of virtue, but, though the rake succeeds in mystifying his interlocutor, the author takes care not to allow him to impose upon the reader ; he is made to betray himself for the base, vulgar, cowardly, ill-bred debauchee that he is at heart, and we are made to feel that, with all her weakness and folly, it is still poor Deborah Primrose that has succeeded in carrying away our sympathies and our wishes for her success.

Note the contrast between the pleasant homeliness of the mother's language, and the stilted bombast of the squire. She, good soul, speaks of "a proper husband," "a warm man, able to give her good bread," farmer Williams, "who wants a manager," etc., etc., while he rants about "accomplishments," and "angels," and "goddesses," in a way that must have convinced her of his insincerity had she not been so deeply interested in the success of her innocent device.

JAMES BOSWELL.—1740–1795.

MEETING OF JOHNSON WITH WILKES. From LIFE OF SAMUEL JOHNSON, LL.D. Extract XXIII., page 133.

Biographical Sketch.—JAMES BOSWELL, son of the Laird of Auchinleck, was born in Edinburgh, 1740, and educated for the bar. In 1763 he made the acquaintance of Dr. Johnson, for whom he conceived a romantic attachment very closely bordering on idolatry. In 1768, after an extensive tour on the continent, he published a *Journal of a Tour in Corsica*, in which he expresses a warm admiration for the patriot general, Paoli. In 1773 he accompanied Dr. Johnson on his memorable tour to the Hebrides, keeping a *Journal* of their minutest proceedings, which was published shortly after Johnson's death. The chief business of his life, indeed, seems to have been to collect and to record every incident, however trivial, in which Johnson was at all concerned ; and being gifted by nature with a pachydermatous obtuseness that was absolutely proof against all shafts of ridicule, impatience, or even rebuke, he contrived to scrape together the most complete collection of sayings and doings of his hero that have ever been placed on record concerning any man. Johnson said of him that he had lost his chance of immortality by not being alive when the "Dunciad" was written; but in spite of his want of ability and refinement,—nay, rather *because* of his want of these qualities, he has succeeded in writing the very best biography the world has yet seen. Nothing escaped his observation, nor was anything too trifling or too sacred to be related, and as a result we have the most accurate pre-Raphaelite delineation of the brusque and burly

doctor that could possibly be imagined; we have, says Macaulay, "his coat, his wig, his figure, his face, his scrofula, his St. Vitus' dance, his rolling walk, his blinking eye, the outward signs which too clearly indicated the approbation of his dinner; his insatiable appetite for fish-sauce, and veal-pie with plums; his inextinguishable thirst for tea; his trick of touching the posts as he walked, his mysterious practice of treasuring up scraps of orange peel; his morning slumbers; his midnight disputations; his contortions; his mutterings; his gruntings; his puffings; his vigorous, acute, and ready eloquence; his sarcastic wit; his vehemence; his insolence; his fits of tempestuous rage; his queer inmates,—old Mr. Levett and blind Mrs. Williams, the cat Hodge, and the negro Frank,—all are as familiar to us as the objects by which we have been surrounded from childhood." Boswell died in 1795, four years after the production of his *Life of Samuel Johnson, LL.D.*

MEETING OF JOHNSON WITH WILKES (1776).

Dr. Samuel Johnson was born at Lichfield in 1709, his father being a bookseller. After graduating at Pembroke College, Oxford, he tried to establish a private school near his native town, David Garrick, the renowned actor, being one of the three pupils who made up his school. In 1737 he removed to London, where he struggled in poverty and obscurity for many years, till his indomitable energy at last compelled recognition and success. His *Dictionary* is a wonderful monument of labor and erudition; the well-known letter in which he declined Chesterfield's patronage of this production sounded the knell of the debasing system of private patronage that had so long degraded literature before his time. In 1762 he accepted a pension of £300 per annum from the king, and thenceforward ruled in ease and arrogance, the literary king of England; died 1784.

John Wilkes was as ardent a Whig in politics as Johnson was a Tory. He established the *North Briton* in 1762, in which he attacked Bute so ably that he was compelled to resign. The subsequent career of Wilkes and his long quarrel with the government, which led to the abolition of general warrants, are matters of history; though a thorough profligate, he deserves credit for his earnest advocacy of the cause of liberty, and for his plucky stand in defence of the electoral rights of the people; born 1727, died 1797.

My desire, etc. Note the complacency with which Boswell makes this assertion o a trait that most men would be glad to hide even from themselves.

Sir John Pringle, one of the most eminent physicians and natural philosophers of the day, was at the time president of the Royal Society, having been elected in 1782; he was a native of Roxburghshire; born 1707, died 1782.

p. 134. **Sir Joshua Reynolds**, the eminent portrait painter, became president of the Royal Academy in 1768; he was one of the twelve members of the celebrated Literary Club, founded in 1764, to which Johnson, Burke, Goldsmith, Garrick, and Beauclerc belonged.

p. 135. **Jack Ketch** = a hangman, from the name of a London hangman celebrated in former times for his celerity.

p. 136. **Much-expected**, impatiently waited for, earnestly desired. **Mrs. Williams** was a blind old lady pensioner of Johnson's. Mark the kindly consideration with which he treats her and her infirmities of body and temper.

p. 137. **Frank** Barber, Johnson's negro servant. **Gretna Green**, on the border of Scotland, witnessed the marriage of many a runaway pair by the village blacksmith.

p. 138. **An American**; note the date of the incident, 1776, which accounts for the special irritation of Johnson at finding himself in such company. **"Surly virtue"** is a quotation from Johnson's *London*, l. 145. **Foote**, Samuel, "the English Aristophanes," made his first appearance on the stage as Othello, but soon gave up tragedy for comedy, in which he quickly became one of the best actors and authors ever connected with the English stage; died 1777.

p. 140. **Mr. Fitzherbert**, a literary man of some celebrity in his day; Johnson said of him that "he had no more learning than what he could not help." **Birnam-wood**. The incident occurs in the tragedy of *Macbeth*.

p. 141. **I claimed a superiority**. Note the characteristic complacency with which Boswell breaks into a lively chit-chat with his dull, prosy, matter-of-fact statement of a point of law.

EDWARD GIBBON.—1737–1794.

THE POLICY OF THE EMPIRE IN THE FIRST CENTURY. From the "DECLINE AND FALL OF THE ROMAN EMPIRE."

Extract XXIV., page 142.

Biographical Sketch.—EDWARD GIBBON, born 1737, was educated at Westminster School and Magdalen College, Oxford. Here he became a convert to the Church of Rome, and was accord-

ingly sent by his father to Lausanne, in Switzerland, where Pavillard, a Calvinist minister, soon convinced him of his errors, with the not unnatural result that he thenceforward drifted steadily into scepticism. On his return to England he produced his *Essay on the Study of Literature*, and became a captain in the militia. During a continental tour, he first conceived the idea, at Rome, of writing a *History of the Decline and Fall of the Roman Empire*, of which the first volume was published in 1776, the work being completed in 1788, at Lausanne, whither he had retired in order to be able to prosecute his task in quietness. The work was immensely popular from the first, notwithstanding its tacit hostility to Christianity throughout; and it still remains one of the most marvellous achievements of a single human mind. The style is magnificent to the point of gorgeousness, his description of historical pomps and pageants are clothed with all the grandeur of Eastern romance, and his resounding periods roll along with a splendid cadence almost oppressive to the ear. In 1774, he entered parliament as a supporter of Lord North, by whom he was appointed a commissioner of trade, with a salary of eight hundred pounds a year. He died in London, 1794.

THE POLICY OF THE EMPIRE IN THE FIRST CENTURY.

The extract is taken from the opening chapter of Gibbon's great work, which, it is well to bear in mind, is *not* a history of the Empire, but a history of the *Decline and Fall* of the Empire. His chief defect is his employment of the same elevated style to describe the most trifling occurrences and the most important transactions; in ordinary narrative he is a conspicuous failure; he is never free and easy; he is hardly ever natural. He is, however, always perspicuous, at once luminous and voluminous.

p. 143. **The image**, etc., but not the reality; the consuls and other magistrates were regularly elected, but their functions were only exercised at the will of the Emperor, to whose authority senate, magistrates, soldiers, and people were all alike submissive. **Seven first centuries**; which is correct, *seven first* or *first seven?* **Crassus**, Marcus Licinius, a man of enormous wealth and avarice, formed, with Julius Cæsar and Pompey, the first Triumvirate, which destroyed the power of the senate; he was defeated by Surena, the Parthian general, in Mesopotamia, 53 B.C. The following year he was treacherously slain at a conference, molten gold being poured down his throat according to tradition.

p. 144. **Arabia Felix**; the Romans conquered Merab, or Marabia, one of its most important cities, within three days' jour-

ney of the Spice country, which they were unable to reach on account of the heat. **First attack**, by Drusus, who reduced the country as far as the Visurgis (Weser). **Act of despair**, the slaughter of Varus and his three legions, by Arminius, the heroic chief of the Cherusci, 7 A.D.

p. 145. **Fatal to himself**, as it had proved to Corbulo, and would have proved to Germanicus, Agricola, and others, but for their prudently assigning the glory of their conquests to their imperial masters. As Tacitus tersely expresses it, military glory was strictly an "imperatoria virtus." **Pearl fishery**, of little value, mentioned by Suetonius; and by Tacitus, *Agricola*, c. 12.:

"Ego facilius crediderim naturam margaritis deesse quam nobis avaritiam."

Most stupid, Claudius; **dissolute**, Nero; **timid**, Domitian. **Wild inconstancy** has always been characteristic of the Celtic race, *see* the accounts given by Cæsar and Tacitus. **Caractacus, Boadicea, Druids.**—Write short accounts of these,—for which *see* any *good* history.

Agricola defeated Galgacus, chief of the Caledonians.

p. 146. **Ireland.**—The native Irish writers are naturally indignant with Agricola and Tacitus, both at the intention and at the contemptuous expectation of an "*easy* subjugation." **Country was never subdued**, but according to Richard of Cirencester, there was a Roman province of Vespasiana, north of the wall of Antoninus.

p. 147. **Naked barbarians** are everywhere spoken of in the poems of Ossian; *see* MacPherson's translation, *passim*.

Trajan ascended the imperial throne in 98 A.D.

EDMUND BURKE.—1729–1797.

ON THE ATTACK UPON HIS PENSION. Extract XXV., page 147.

Biographical Sketch.—EDMUND BURKE, the son of an Irish attorney of good family, was born in Dublin, 1729, and was educated at the University of Trinity College. He went to London for the purpose of studying law, but turned his attention to literature instead, making his *debut* as an author in 1756, when he published a *Vindication of Natural Society*, an ironical criticism of Bolingbroke's philosophy, so exactly parodying his style as to convince Chesterfield, Warburton, and others that it was a genuine production of the great deist. His *Inquiry into the Origin of our*

Ideas of the Sublime and Beautiful appeared the same year, and at once placed him among the foremost prose writers of his time. In 1759 he assisted in establishing the *Annual Register*, and the same year he became secretary to 'Single Speech' Hamilton, the Chief Secretary for Ireland, who procured him a pension of £300 a year. But this he indignantly resigned on hearing that he was expected to regard it as the price of his political freedom. Soon afterwards he became private secretary to the Prime Minister, the Marquis of Rockingham, and entered parliament in 1765 as the Whig member for Wendover in Buckinghamshire. He at once took a foremost position among the great orators and statesmen in that golden age of oratory and statesmanship, and thenceforward the record of his life is the record of the history of the period. He played a leading part both as orator and author in all the general questions of the day, in Irish affairs, in the quarrel with the American Colonies, in the discussions on the French Revolution, and in the affairs of India. His labors and successes in connection with any one of these would have made reputation enough for any ordinary man. But Burke was not an ordinary man; and his unquestioned successes in dealing with all the great problems of his time have placed him in the highest rank of the orators, statesmen, and prose writers of Great Britain. In domestic policy he was a staunch Whig, the earnest advocate of reform in law, finance, and the franchise; he strenuously supported the claims of the Roman Catholics of Ireland, and fought vigorously against the repressive measures from which Irish industry was suffering in trade and manufacture; he championed the cause of the colonists of America, and was strongly in favor of a policy of justice and conciliation; he fiercely denounced the excesses of the French revolutionists, and his detestation of their principles was so sincere that it caused him to sever the strong ties of political and personal friendship that he had maintained for a quarter of a century with Fox and the other leaders of the Whigs; he was the warm friend of the downtrodden Hindoos, and vigorously denounced the injustice and oppression with which they had been treated by Warren Hastings and his satellites. His *Reflections on the Revolution in France* met with an extraordinary success financially, and did more than any other cause to stem the tide of revolutionary principles that threatened to engulf the political institutions of England and of Europe. The impeachment of Warren Hastings "for high crimes and misdemeanors," in his administration of the affairs of India, was entrusted to Burke as chairman of the parliamentary committee appointed for the purpose of bringing the august criminal to justice; and the nine days' speech with which he opened the proceedings is generally conceded to have been the best ever delivered in

parliament with only one exception,—the celebrated "Begum" speech of another distinguished Irishman, Richard Brinsley Sheridan. In 1794 he met with the overwhelming catastrophe of his life, so piteously referred to in his *Letter to a Noble Lord*,—the death of his only and idolized son, Richard. Richard Burke was in truth one of the most ordinary, shallow-pated individuals it is possible to conceive of,—a vain, commonplace coxcomb, of an overweening, self-sufficient belief in powers that were absolutely nonexistent, ludicrous enough in itself, but pitiful, almost pathetic, as the only distinctive mark existing in the son of such a father. To that father, however, he was even as the apple of his eye; his flippant self-assertion seemed to parental fondness nothing more than a laudable exhibition of manliness, and his early death deprived the "desolate old man" of the last link that bound him to his kind. On Burke's retirement from active politics, the king wished to elevate him to the peerage, the title even was chosen; but his son's death rendered it worthless in his eyes, and thus the greatest Whig of his day refused to be crowned with a coronet since conferred on the greatest Tory of our day—the coronet of the Earl of Beaconsfield. A pension he did accept, and his right to do so is amply established in the *Letter* from which the extract is taken. He died in 1797, and on motion of his old friend and late enemy, Fox, he was honored with a public funeral and a tomb in Westminster Abbey.

ON THE ATTACKS UPON HIS PENSION.

The extract gives an admirable illustration of Burke's special talent for treating unimportant incidents with weighty consideration, and expanding particular occurrences into matters of general importance. No man could more readily lift a debate out of the depths of the commonplace and raise it to the height of a philosophic discussion; and from questions of mere personal concern he habitually deduced the profoundest maxims of jurisprudence and statesmanship. His mastery of irony, his command of the boldest imagery, his intense earnestness, and his outspoken assertion of the rights of himself and others are all here exemplified; here, too, the careful student will find allusions to most of the great political events of his time,—it is, in fact, a summary of the career that was now so near its end.

Mediately or immediately, indirectly or directly. **Calamities**; explain the allusion. **The Ministers**, the younger Pitt and his colleagues. **Descriptions**, classes, i.e., the "ministers" and the "revolutionists" (or supporters of the principles

of the French Revolution),—a somewhat unusual employment of the word in the plural, though common enough in the singular.

p. 148. **Not like his Grace**; point out the error in punctuation, correct it, and paraphrase the sentence both ways. **Bedford**, *see* any history for an account of the origin of this house. **Minion** (Fr. *mignon*, German *minne* = love), a favorite; **tool**, one who does questionable work for another, generally an unconscious, but here a conscious, instrument. **Lauderdale**, the family of *Maitland*, notorious rather than celebrated in the history of the country. **Traversed**, obstructed. **Passport**, a document granted by a government to a foreigner to allow him to travel in the country, a permit, a pass. **Excessive and out of all bounds**; explain so as to show clearly whether the expression is tautological or not.

p. 149. **Homer nods**, Horace's "dormitat Homērus." **Leviathan**, &c., Heb. *livyáthán*, a huge sea animal, from root *láváh*, Arab. *lawá* = to twist; what figure occurs in this passage? **"He lies floating many a rood,"** adapted from Milton's description of Satan, *Par. Lost*, I. 156. **What his Grace disapproves** is good grammar, but this verb is now followed by *of*.

p. 150. **Irony**; give the derivation and explain the meaning. **Reluctantly**, very unwillingly, Lat. *re luctor*, to struggle against. **And that the word**; supply the ellipsis.

p. 151. **Demesne** is an old corrupt spelling for Fr. *demaine*, a doublet of *domain*, Lat. *dominium*, a lordship, estate; the *s* became inserted through confounding the word with old Fr. *mesnie*, a household. **Jackal**, Persian *shaghál*, a fox, a jackal; cf. Sanscrit *çrigála*, a word of the same meaning. **Iniquitously legal**—is this strictly an oxymoron? Cf. TENNYSON'S *Idyls of the King Elaine*, l. 885 :—

> "His honor rooted in dishonor stood
> And faith unfaithful kept him falsely true."

Gibbet, a gallows; old Fr. *gibet*, a word of unknown origin **Great and noble**, Suffolk, Buckingham, Surrey, and those who died for their creed, as Fisher, More, Bilney, &c.

p. 152. **National church.**—The Church of England is not a new church merely dating from the Reformation; it is the old, historic church of England, freed by the Reformers from what they thought to be errors adopted by it from the Church of Rome. **Mine was in defending**, chiefly by his strenuous opposition to the principles of the French Revolution. **Municipal country**—Ireland, which stood to England in the relation of a municipality, or Roman *municipium*, a free state having the rights of citizenship but governed by its own laws. *See* biographical sketch above

Domain that still is, &c.—Great Britain and her dependencies, especially Canada, India, and Australia; **that was once**, the United States. **To bring poverty**, &c.—Henry VIII. debased the coinage and expelled the industrious Flemings from England. **Rebellion**, the "Pilgrimage of Grace." **Awaken the sober part,** by his numerous speeches and pamphlets on the *State of the Nation.*

p. 153. **Instigating to rebellion.**—It has been often asserted that in order to get an excuse for carrying the Act of Union, on which they had already resolved, Pitt and Castlereagh deliberately goaded the people of Ireland into the rebellion of '98, which was now brewing; but it would be hard to say whether Burke had that thought in mind here. In 1795 there were serious riots, in one of which the King was mobbed on his way to parliament. **Finally lost**; when? and under what circumstances? **Worst form**; what form?

p. 154. **Having done both,** in allusion to the public official denial of Christianity and the substitution of the worship of Reason in its stead; and to the neglect of agriculture and other useful occupations in the frenzy of the Revolution. **In the focus,** France, and more particularly, Paris. **Parliamentary Reform**; during the reign of Henry VIII. it was enacted that a royal proclamation should have the force of law. **Every one act**; enumerate them; and state briefly their chief provisions. **Assistants,** Sheridan and Fox. **Solemn thanks,** for their services in connection with the trial of Warren Hastings.

Cowper.—*See* biographical sketch, extract xxvi. This brief extract is long enough to illustrate the author's patriotism, naturalness, subjectivity, command of vigorous, homely language, and mastery of blank verse. The same apostrophe in Pope's hands would have been smoother, the contrast would have been shown by a more artistic arrangement; but it would not have been so surcharged with feeling, nor would it have been so true to nature. The first line has been often quoted, and not without deserving it. **Most part,** for the most part; parse *part.* **Fields without a flower,** may either mean that the brilliant green of the grass hides the flowers from view (for the fields are often covered with flowers, daisies especially), or that England's fields; even though flowers were wholly absent, are better than those of France "with all her vines."

WILLIAM COWPER.—1731–1800.

Two Eighteenth Century Scenes. From Letters.

Extract XXVI., page 155.

Biographical Sketch.—William Cowper was born in 1731 at the rectory of Great Berkhamstead, Hertfordshire, England, his father, the Rev. John Cowper, being rector of the parish and chaplain to George II. Earl Cowper was his uncle, and he had besides many influential relatives, by whose aid he might have attained to affluence and high position were it not for an unhappy mental malady that embittered all his life, and several times developed into absolute insanity, rendering personal supervision always, and constraint sometimes, necessary. He was educated at Dr. Pitman's private boarding-school and afterwards at Westminster school; and at one or other, probably at both, of these places he suffered terribly from the roughness and "savagery" of the boys. In 1754 he was called to the bar at the Middle Temple, but disinclination and natural timidity, aggravated by the terrors of his school life, rendered it impossible for him to practise, much less to succeed in the profession of law. He was appointed clerk of the journals of the House of Lords in 1763; but his excessive timidity prevented him from presenting himself for the merely formal preliminary examination at the bar of the House, and actually drove him into insanity, so far aggravated by religious mania that he made several attempts at suicide. Dr. Cotton's skill in the treatment of insanity so far restored him that he was able to leave his asylum at St. Alban's in 1765; and he shortly afterwards took up his residence at Huntingdon as an inmate of the household of the Rev. Dr. Unwin, removing with Mrs. Unwin, on her husband's death by a fall from his horse, 1767, to Olney, Buckinghamshire, in order to be under the pastoral care of the Rev. John Newton, one of the pioneers who founded the evangelical school in the Church of England. Mrs. Unwin's devotion and kindness were constantly exercised for the benefit of the poor weak-bodied, feeble-minded poet; and his gratitude would have resulted in their marriage but for a fresh attack of his insanity. His cousins also were sincerely attached to him; one of them, lady Hesketh, was his constant correspondent; the other, Theodora, lived and died single for his sake, spending no small share of her private fortune in procuring for him luxuries which he had the incomprehensible smallness of soul to accept as a matter of course at her hands. From still another good woman, the youthful and

accomplished lady Austen, he derived much benefit, physical and mental; she was constantly at hand to aid Mrs. Unwin in cheering and encouraging him, and much of his best poetry was the result of her instigation. She expected a proposal from him, but when he did at las write to her explaining his position she had the rare good sense to accept the situation exactly as it was. From the affection of these women it has been argued that Cowper must have possessed great force and manliness of character, because, forsooth, a woman will not give her affection to a man unless she feels that he is her master! It is not worth while arguing the point; any one can see that these women, his cousin and two widow ladies, simply pitied him for his weakly helplessness, and were willing to pet and coddle him just as they would have treated a sickly baby. As a poet, Cowper deserves the credit of originality; he was no copyist, no imitator; nor did he restore any school, he simply wrote out of the fulness of his heart, describing what he saw with the utmost minuteness and simplicity. Hence he has no mannerism, no special artifice or trick of manner to heighten the effects of his descriptions; turning to nature for relief from the harrowing fears of reprobation and judgment to come, by which he was constantly haunted, he sings her praises with loving fidelity; and thus, with no desire to found a school, he became the great motive power in the reaction against the artificial school which began with Thomson and culminated with Wordsworth and the Lake School. The *Task* takes its name from the fact that lady Austen, with the wise intention of giving him serious occupation, playfully enjoined on him the duty of writing an epic poem on the *Sofa;* on the completion of the *Sofa* he continued the poem by taking other objects, the *Timepiece*, etc., for his theme. She also inspired the humorous ballad of *John Gilpin* (a versified rendering of a ludicrous incident she once related to him), which first brought him into notice as a poet. He had previously written the *Progress of Error*, 1780, followed very soon by his *Truth*, the *Table Talk*, and the *Expostulation*. In 1785, his *Tirocinium* was published as well as the *Task*, and for the next nine years he devoted himself to the translation of Homer's *Iliad*. Renewed attacks of maniacal despondency, terribly shadowed forth in his *Castaway*, and the death of his faithful, affectionate friend, Mrs. Unwin, reduced him to an utter incapacity for work, and an apathy from which even the tidings that the government had granted him a pension of £300 a year, could not rouse him; symptoms of dropsy developed into a severe attack of the disease; he would accept no medicine for his body, nor would he allow comfort to be spoken to his despairing soul; and at last the end came in the rest and peace of death on the 25th April, 1800.

TWO EIGHTEENTH CENTURY SCENES.

As a letter writer, Cowper deservedly takes a very high, if not the very highest place in English literature. The style is remarkably clear, the humor is delicious, and the unconscious power with which he gives interest to the most trivial incidents is simply wonderful; his perfect naturalness and the evident interest that he himself takes in his subjects compel our attention and command our admiration in a way that few letter-writers have equalled, that no one has ever surpassed.

Rev. John Newton had been a very wild character in youth, a sailor, a deserter, a slave in Sierra Leone; but being rescued, by divine interposition as he thought, after being shipwrecked, he became converted, and subsequently made many successful voyages, as the pious and devout captain and owner of a slaver! Possibly his position may have struck him as being somewhat unsuited to his Christian character—notwithstanding the favor in which the slave trade was then generally held—at all events he gave up the trade, entered the church, and became incumbent of Olney, and leader of the Evangelicals. His influence induced Cowper to write the *Olney Hymns*, productions somewhat superior to the general run of hymns. **Men of Gotham,** wiseacres, fools who think themselves wise; the phrase is variously explained:—Some say that the inhabitants of *Gotham*, a village and district in Nottinghamshire, England, were so stupid that their name became a synonym for *folly;* others say that many of their lands were held on condition of performing some ludicrous extravagance of folly; and still others, that the inhabitants having refused to allow King John to pass through their village, in the mistaken notion that a king's track became a public road, he sent messengers to punish them, whereupon they began to occupy themselves each with some special piece of folly in lieu of work, so that the messengers left them unmolested, and returned to the king, telling him that the men of Gotham were all fools. Washington Irving, in *Salmagundi*, first applied the term to New York, its inhabitants being so wise in their own opinions. **Performed it;** what is the antecedent of *it?*

p. 155. **Capillary Club,** the thick queue of the wig commonly worn at the time. **Extraordinary Gazette,**—special edition of the government organ.

p. 157. **The two ladies,** Mrs. Unwin and Lady Austen. **Puss** was a tame hare, one of the many pets of the soft-hearted poet.

p. 158. **Crown and Commons.**—To what "dispute" does he here allude? Note the date.

What line in the short extract from *The Winter Evening* is most frequently quoted? Explain its meaning fully. Point out any characteristics of Cowper exhibited in these lines.

RICHARD BRINSLEY SHERIDAN.—1751–1816.

From "The School for Scandal." Extract XXVII., page 159.

Biographical Sketch.—Richard Brinsley Butler Sheridan, the son of a distinguished Irish actor, elocutionist, and author of an English Dictionary, was born in Dublin, 1751, educated at Harrow, and studied law at Lincoln's Inn. His wit, vivacity, and personal beauty made him for years the life of society in Bath, and enabled him to carry off the brilliant and accomplished actress and singer, Miss Linley, from a host of rivals. In 1775 he wrote *The Rivals*, one of the most laughter-moving of comedies, of which he took the plot and some of the characters from his own experience, the others being either purely original, or taken from Smollet's novel, "Humphrey Clinker;" Mrs. Bramble, Tabitha Bramble, and Sir Ulick Mackilligut of the novel are obviously the originals of the generous, choleric Sir Anthony Absolute, the deliciously ungrammatical Mrs. Malaprop, and the blustering, cowardly Sir Lucius O'Trigger. Within the next five years he produced *The Duenna*, *The School for Scandal*, *The Critic or Rehearsal*, and the *Trip to Scarborough*. On the retirement of Garrick, Sheridan became part proprietor and manager of Drury Lane Theatre; and entered parliament in 1780, where he joined the brilliant Whig phalanx of orators. His first attempt at a speech in the House was a conspicuous failure; stage fright completely mastered him, and he could not for his life utter a word beyond the opening phrase: he rushed from the House amid the mingled laughter and pity of the members, and was earnestly advised by a friendly critic (Mr. Woodfall), to abandon oratory. "I have it in me," said Sheridan, slapping his forehead, "it's here, and *it shall* come out." How well the promise was fulfilled, witness his great "Begum" speech,—the finest speech ever heard in parliament, according to Byron, Windham, and other excellent critics. Sheridan's later years were sad; he was deeply involved in debt at the time of his death, July 7, 1816; his dead body was arrested; and, to the lasting shame of England, it was only released by the aid of private benevolence;—with all his faults, the author of "the best comedy, the best farce, and the best speech in the English language" deserved a less gloomy death-bed, hardly compensated by the empty honor of a public funeral and a tomb in Westminster Abbey.

FROM "THE SCHOOL FOR SCANDAL."

This "best comedy," according to Byron, is an admirable satire on the special follies of Sheridan's day; but so true is it to human nature that in spite of all changes in outward manners, it still retains its place among the "stock" of every first-class theatre. It is a matter of very little consequence whether the characters are copies from life or not; they are, in any case, exquisitely life-like and natural; and the great success that attended the production of this and his other plays completed the revolt already begun by Goldsmith against the unnatural sentimentalism and immorality that had held the comic stage since the Restoration. Sheridan's brilliant wit completed what Goldsmith's exquisite humor had begun; and the stage soon became as noted for general purity as it had been for profligacy and vice.

Tiffed, disputed slightly. **Gala**, holiday. **Grosvenor Square,** one of the most fashionable quarters of London.

p. 160. **Refuses the man,** Joseph Surface, the hypocritical Pharisee of the play. **Pantheon,** a splendid temple of Rome built by Agrippa, the son-in-law of Augustus, and dedicated to "all the gods;" it is now used as a church, dedicated to the Virgin Mary and all saints. **Fete champetre,** open-air festival, garden party; note that the circumflex accent in French is a common substitute for a lost s, Lat. *festum campestre.*

p. 161. **Oons**, another form of "Zounds,' on page 162, is a contraction of *God's wounds* **Tambour**, a small, circular embroidery frame, shaped like a drum, or *tambour*, whence our word *tambourine.* **Pope Joan,** an old English game of cards, played by any number from two to a dozen, but seldom by fewer than three. **Spinet**, harpsichord, or virginal, a stringed instrument somewhat of a cross between harp and piano; the strings were struck through the instrumentality of a key-board, as in the piano, but were arranged so as to resemble a harp laid horizontally; hence first named the *concha harp.* **White cats,** probably a contemptuous way of describing her ladyship's ponies.

p. 163. **Rid on a hurdle** to the gallows, death being then the penalty for the offenses on whose names he plays so wittily. **Utterers,** those who passed, or put in circulation, bad money, forged notes, etc. **Clippers,** those who cut off small portions from the edges of coins; as *sweaters* were those who shook gold coins in a bag so as to wear off small quantities of gold dust.

p. 165. **Caulks her wrinkles,** fills them, as caulkers stuff the seams between the planks of boats with oakum, etc. **The trunk's antique,** the work of one of the old masters. Note

the play on words all through the extract. **On a-jar**; parse these words; *a-jar*, slightly open, lit. on a turn, A.S. *on cyrre.*

p. 166. **Round the ring**, or arena, in a riding-school.

p. 168. **Table d'hote**; public dining-table. **Spa**, a fashionable watering-place in Belgium, celebrated for its mineral springs. **Join issue**, reach a definite conclusion; it is a law term, and Crabtree's ignorance is intentionally shown by his slightly misapplying it. **Phlegmatic**; of sluggish temperament. Gk. *φλεγματικός*, troubled with phlegm, which is caused by inflammation, *φλέγειν* = to burn.

p. 169. **Have law merchant.** Sir Peter seems to mean that he would have mercantile law made to apply to cases of slander. **Maria**; what opinion would you form of this lady from the two speeches here assigned her?

Robert Burns.—*See* next extract. **Oh, wad,** would; whether is this optative or conditional? Paraphrase the stanza.

ROBERT BURNS.—1759–1796.

THE COTTER'S SATURDAY NIGHT. Extract XXVIII., page 171.

Biographical Sketch.—ROBERT BURNS was born near Ayr, on January 25th, 1759, his father being a poor man in the ranks of the peasantry, but of the utmost integrity, and devoted to the Presbyterianism of his kin and country. The education of the children was necessarily limited to the course in a primary school, supplemented by a little desultory reading on their own account. Burns became acquainted early with the poems of Pope and Shenstone, and later he read a great deal of Thomson, Gray, Dryden, Shakspeare, and Spenser among the poets, while Sterne and Addison appear to have been his favorite prose authors. His educational advantages were therefore very few; but he made good use of them, and with this scanty outfit, with the example of Ramsay and Ferguson to show him the capabilities of the Scottish dialects, and with an ardent temperament backed up by a strong, clear intellect, he became the greatest song-writer the world has ever known. It may be possible here and there to find a lyric fragment better than his best; but no man that ever lived has yet written so many songs of such high merit as Burns, the peasant-poet, the Theocritus of Scotland. On his father's death he and his brother, Gilbert, rented the farm of Mossgiel, and here he wrote some of his most remarkable pieces, as the

Address to the De'il, *To a Mouse*, the *Cotter's Saturday Night*, and others. Farming was not a profitable employment, and so he resolved to emigrate to the West Indies, and to raise the necessary funds, he procured the publication, at Kilmarnock, of a subscription edition of his poems. This settled his destiny; he was invited to Edinburgh as a literary curiosity, and a second edition of his poems realized him £500, a sum which would have been a fortune to any prudent man in his position in life. He rented the farm of Ellisland, where he wrote most of his other poems, *Tam O'Shanter* among the number. The friends he had made in Edinburgh procured him a position as exciseman, and this probably made him neglect his farm, certainly supplied him with unusual facilities for indulging the habits of intemperance that had already begun to work his ruin. He gave up the farm and removed to Dumfries, where he followed only the business of his situation. His outspoken admiration for the French Revolution endangered his position, and prevented him from getting any promotion; he sank lower and lower in the scale of dissipation; and at last died of a worn out constitution, at the early age of thirty-seven, July 21st, 1796. Burns did for Scotland what Cowper did for England, he brought nature into union with poetry. But he did more than this; he ennobled the rank to which he himself belonged; he revived the national feeling of the country, and so pioneered the way for Walter Scott; he wrote the only truly idyllic poetry in our language, in any language, in fact, except the native Greek of Theocritus, the father of the Idyl. His success in this and some other kinds of song was largely due to the fact that he wrote what he knew by personal experience, in the vigorous language of his daily life. His patriotism was intense; love was with him a consuming passion; he had a strong dislike to the Calvinistic religion in which he had been brought up; and he was an ardent asserter of his own and others' rights. These were the feelings that moved him most, and to each he has given adequate expression in the South Ayrshire dialect, that he knew and loved so well.

THE COTTER'S SATURDAY NIGHT.

Burns' brother, Gilbert, tells us that we are indebted for this poem to the fact that the poet "thought there was something peculiarly venerable in the phrase 'Let us worship God,' used by a decent, sober head of a family introducing family worship." The poem is an exact portrait of their father and the family surroundings, except that none of them were ever sent out to work among the surround-

ing farmers, as the old man preferred to endure privation and toil for the sake of having his children around him, so that he might watch over their moral conduct, and aid in forming in them habits of piety and virtue. The glossarial foot-notes in the Reader almost do away with the need for further comment. Classify the poem; describe the meter; and name any long poems written in it. **Cotter**, or cottier, a peasant farmer.

st. 1. **Aiken** ; *see* foot-note: Burns' *Epistle to a Young Friend* is addressed to Aiken's son.

st. 2. **Moil**, originally seems to have meant 'dirt,' then 'labor,' which usually makes dirty. **Mattock**, a pick-axe with broad ends used for digging. **Morn**, A. S. *morwen* = morrow. **Weary—does hameward bend**, cf, Gray's *Elegy*, "The ploughman homeward plods his weary way." Point out other lines in this poem suggested by Gray, and quote his lines.

st. 3. **Toddlin** is not formed by dropping the final *g* of the participle; in early English the participle ended in *-nd* or—*nge*, from the former of which came the Scotch form by dropping the *d*, while the English form is obtained from the latter by dropping the final *e*. **Wifie**; note the Scotch fondness for diminutives of endearment. **Carking**, anxious, A. S. *carc* = care. anxiety. **Labor—toil**; is this tautology? Note the pronunciation of *toil* here.

st. 4. **Rin**, A. S. *irnan*, and *rinnan* = run. **Canny** A. S. *cunnan*, to know.

st. 6. **Duty** = prayer, worship of God.

st. 7. **Hafflins**, partly, half; formed from *half* by the addition of the adverbial suffix *lins*, cf. dark*ling*.

st. 8. **Ben**, A. S. *binnan* = the inner room.

st. 9. Note the change in language from the homely Scottish to the more dignified English, as the subject passes beyond the mere local scene of the Cotter's humble home.

st. 14. **Royal bard**, David; *see* 2 *Samuel*, xii. **Rapt Isaiah**, *see* Notes on Extract II., p. 2.

st. 15. **Sped**, fared. **Precepts**, Epistles to various Churches. **In Patmos** ; explain the allusions; *see Rev.*, cap. i., xviii., xix.

st. 16. The quotation is from Pope's *Windsor Forest*. Paraphrase the stanza. Examine the wording of the last line.

st. 17. **Desert**, pronounced desart in Scotland and North of Ireland,—and so written by Gibbon.

st. 19. Point out the influence of Goldsmith and Pope in this stanza. Note the patriotism of this and the two following stanzas. Wallace was one of Burns' earliest and latest heroes and inspirations. In what celebrated song is he mentioned?

LADY NAIRNE.—1766–1845.

THE LAND O' THE LEAL. Extract XXIX., page 177.

Biographical Sketch.—CAROLINE OLIPHANT, BARONESS NAIRNE, "the Flower of Strathearn," was born at Gask, Perthshire, 1766, of an old Jacobite family. In 1800 she married William Murray Nairne, whose rank as fifth Lord Nairne was then under attainder, but restored in 1824. She was one of the earliest admirers of Burns, and in imitation of him, she began to adapt refined words to the old Scottish airs, many of her songs obtaining a more than national celebrity. *The Laird of Cockpen*, *Charlie is my Darling*, *Caller Herrin'*, and *The Land o the Leal*, are some of her best known lyrics, but she wrote many others which are hardly surpassed for vivacity, wit or pathos, even by Burns, her acknowledged master in the art. She died at Gask, 1845.

The Land o' the Leal is an expression often employed in Scotland, as it is here by Lady Nairne, to signify Heaven, 'the place of the faithful.' The extract requires no commentary; the sentiment is bright and tender, and the language fitly expresses it.

Mrs. Barbauld, Anna Letitia, daughter of Rev. John Aikin, was born at Kibworth, Leicestershire, in 1743. In 1773 she published a volume of poems which at once gave her a high place in literature; and since then she has written many works, the most popular of which were composed for children. She married Rev. Rochemont Barbauld in 1774, and died in 1825.

Life is the name of the poem from which the stanza is taken. Note the brightness of the sentiment, and the assurance of immortality in the last two lines.

SIR WALTER SCOTT.—1771–1832.

THE TRIAL BY COMBAT. From THE TALISMAN.
Extract XXX., page 179.

Biographical Sketch.—WALTER SCOTT, son of Walter Scott, a writer to the Signet, was born in Edinburgh, August 15, 1771. He was educated for and admitted to the practice of the law; but, following the bent of his genius he spent most of his time in youth in learning all he could of the history, topography, and an-

tiquities of his native land, of the traditions of its old families, the superstitions of its people, and the weird absurdities of its obsolete laws and customs. He was thus unfitting himself for the noble profession in which he never could have risen to eminence, but fitting himself in the best possible manner for the brilliant career he was afterwards to fill in the yet more noble profession of literature. His earliest efforts consisted of translations from the German, and in 1796 he published his versions of Burger's *Lenore*, and *The Wild Huntsman*. A translation from Goethe, 1800, was followed in 1802 by the *Minstrelsy of the Scottish Border*, a collection resembling Percy's "Reliques," for which he had a warm admiration. Then followed *The Lay of the Last Minstrel*, *Marmion*, and the *Lady of the Lake*, each better received than its predecessor by an enthusiastic public. His succeeding poems, including *Rokeby*, and the *Lord of the Isles* were neither so excellent nor so successful; and the power and popularity of Lord Byron, added to Scott's consciousness of the exhaustion of his own poetic vein, determined him to abandon poetry and give the fruits of his early studies to the world in another form. The result was the production of the renowned *Waverley* novels, the most remarkable and most successful series of prose romances ever penned by an author. He possessed in an eminent degree the power of transporting himself and his reader into the midst of the events and scenes depicted, and his skill in description, his vivid imagination, and the inexhaustible stores of a most retentive memory enabled him to adorn his fiction with all the charm of reality. The long list of his novels covers an immense range both of time and space, each plot being suitably pre sented on its own stage, each stage being decked in appropriate scenery. His historical novels do not pretend to be accurate representations of facts, even in the lives of historic personages; but they possess that best and truest reality which consists in fidelity to nature, and harmony with the spirit of the times in which the scene was laid: hence we derive from these wonderful romances a truer conception of the state of society at different eras, and can grasp the meaning and importance of the facts of history more clearly than we could acquire them from the study of most works professing to deal only in strictly historical events. In the portrayal of character, Scott was defective; he could paint national or local, but not individual, characteristics, he does not enter into the hidden depths of human nature, but contents himself with the mere description of events, without entering into an analysis of motives. There is consequently a general sameness about his heroes of romance, and in some of his best stories the nominal hero very seldom appears upon the scene, so much more important does he

consider incident than individuality. The Waverley novels were at first issued anonymously, the author being spoken of as "The Great Unknown," a title for which "The Wizard of the North" was afterwards substituted. Such a secret could not of course be long kept, and the authorship was guessed at by many, and at last publicly acknowledged long before the series was completed. In the meantime Scott had become terribly embarrassed financially. He was in receipt of a good income, for besides his private property and the profits of his poems and other works, in 1800 he obtained the office of sheriff of Selkirkshire, worth £300 a year, and in 1806, he obtained a lucrative appointment as one of the principal clerks of session in Scotland; but being foolishly ambitious of founding a great family, he began by purchasing a small estate of 100 acres near Melrose, on which he erected the noble mansion of Abbotsford, at an enormous cost. In order to raise money fast enough, he privately entered into partnership with a publishing firm, Ballantyne & Co.; in the course of business this firm endorsed bills for another house, Constable & Co., who became bankrupt in 1826, leaving Scott liable for the enormous sum of over half a million dollars. He at once resolved to pay the debt in full, asking and accepting nothing but time from his creditors; he gave them all he had, the library, the pictures, the old armor, the antique curios that he prized so highly; and at the age of fifty-five he set himself to the quixotic and herculean task of wiping out this enormous debt by the earnings of his pen. He did succeed in paying the greater portion of it within a few years, when his creditors forgave the balance, and restored the private property they had been holding; but the relief came too late, the effort had been too severe, body and brain gave way, and after a short visit to Italy, he returned and died at Abbotsford, on September 21st, 1832.

THE TRIAL BY COMBAT.

Read the introductory foot-note in the H. S. Reader very carefully; read also Hume's account of the First Crusade, pp. 102-110, and note the difference between the gravity of the historian and the liveliness of the novelist. Scott's prose style is so clear that every child can understand him; a few uncommon words and historical allusions are all that require any explanation. The extract is taken from the closing chapter of *The Talisman*, omitting a paragraph which describes the gift of the Talisman to Sir Kenneth and its bequeathal to Sir Simon of the Lee in whose house it is still preserved. Scott tells us that he took the idea from a curious coin inserted in a stone, which had been brought home as a charm from a later crusade by one of the Lockharts of Lee—his son-in-law's family—and was known as the Lee penny.

Talisman, from Gk. *τέλεσμα*, through Arab. *tilsamún.* **Diamond of the Desert,** a spring in an oasis of palm trees in the desert near the Dead Sea, so named on account of its sparkling beauty and its great value. **The Leopard** was the device on his shield. This custom, which developed into coats of arms, originated during the Crusades from the natural desire and convenience of having some distinctive mark by which each knight might be known. **Saladin,** or Salah-ed-Deen, son of Aiyoob, a Koord officer of Sultan Noor-ed-Deen, of Syria, was born in 1137, at the castle of Tekrit, on the Tigris. In 1168, he was made Vizier of Egypt, but soon revolted, became independent, and succeeded Noureddin as Sultan of Syria and Egypt. In 1187, he conquered Jerusalem, and it was to recover the Holy City from his hands that this Third Crusade was undertaken. He was a most enlightened ruler, a brave, chivalrous, and humane warrior, well deserving the high praise awarded to him by Scott and all historians. He died at Damascus in 1193.

p. 180. **Sponsors,** or "god-fathers," were the seconds of the principals in a combat; on this occasion Richard I. and his natural brother, William Longsword, earl of Salisbury (son of Henry II. and Rosamond of Woodstock), were sponsors for Kenneth, the appellant, or challenger, while Leopold, Archduke of Austria, and Giles Amaury, the Grand Master of the Templars, acted for Conrade the respondent, or defender.

p. 181. **Gilsland's conjecture.** Sir Thomas de Vaux, Lord of Gilsland (so named from the Gills, or Narrow Valleys, that intersected his extensive domain), in Cumberland, was a typical English baron, of gigantic stature, rude in speech and manner, but brave as a lion and true as steel. His "conjecture of the night before," when the English arrived at the Diamond, was that Saladin's followers numbered 5,000 instead of 500 that had been agreed upon. **Edith** Plantagenet, cousin of King Richard, is a purely fictitious character, substituted for Richard's sister Joan, the widowed Queen of Sicily, whose adventures somewhat resembled those of Edith. The surname Plantagenet was first adopted by Richard II., but later historians applied it for convenience to the whole dynasty.

p. 182. **Montserrat,** "the saw-toothed mountain," is a little Alpine province, of which Conrade was Marquis. He was also prince of Tyre, and husband of Isabella, the sister of Queen Sybilla of Jerusalem, on whose death Conrade obtained the crown to the exclusion of Sybilla's husband, Guy of Lusignan: he was shortly afterwards assassinated by the Old Man of the Mountain.

The Hermit of Engaddi, near Mount Carmel, had been a distinguished crusader, Alberick Mortemar, of the blood royal of

Godfrey, and had entered the cloister through disappointment in love; but in an evil day he met the object of his passion again, she, too, having joined the church as a nun. They fell, and remorse now constantly tortured his soul, and self-inflicted penance, his body; through dread of eternal punishment he became more than half demented, having indeed only one clear idea,—a burning zeal for the rescue of Jerusalem and the downfall of Islam.

p. 186. **Spruch-sprecher**, speech-maker, an attendant of Leopold of Austria; half counseller, half minister to the amusement of his master.

p. 187. **Gorget**, throat armor; Lat. *gurges*.

p. 189. **Truncheon**, Fr. *tronçon;* cf. Eng. *trunk;* here it means the shaft of a broken spear, a sense in which Chaucer also uses it. **Azrael** is the angel of death in the Koran.

p. 190. **Drum, clarion**, etc. Make a list of all the musical instruments mentioned in the extract, and describe them briefly.

p. 191. **Blondel** de Nesle was the favorite minstrel and instructor of Richard, whose place of confinement, when imprisoned afterwards by Leopold, was discovered by the minstrel's singing one of their joint compositions and being answered by the king from his cell.

p. 192. **David, Earl of Huntingdon.**—This is an historical personage slightly changed. In history he is not the Prince Royal, but the *brother* of William the Lion of Scotland, and much older than the Kenneth of the novel; he was the ancestor of both Bruce and Balliol; was Earl of Huntingdon through his mother, the daughter of Earl Waltheof; and was married to Matilda, daughter of the Earl of Chester. **The Teutonic Knights** conquered Prussia ("Borussia"), and held it till 1525.

p. 193. **Muslin,** so called because first manufactured at Mosul in Kurdistan.

p. 194. **Ragouts,** highly flavored and spiced dishes, Fr. *goût*, taste, Lat. *gustus*. **Pilaus,** or pillaus, a Persian and Turkish word meaning rice flavored with mutton fat. Note the accidental paronomasia.

Mazers, drinking cups, originally made of maple, old Low Germ. *mæser*, a knot of maple. **Sherbet,** Arab. *sharbut*, lemonade flavored with orange or rose water.

p. 195. **Nectabanus**, a dwarf in the retinue of Berengaria, had been the instrument employed in sport by his mistress to entice Kenneth from his vigil as guardian of the Standard, in order to raise a laugh against Edith. He was afterwards sent as a present to Saladin.

p. 196. **Ilderim**, the name under which the disguised Saladin had first encountered Sir Kenneth in the same neighborhood.

Hakim = physician, the disguise under which Saladin had visited the Christian camp. **Does on** = puts on. **Frangistan**, land of the Franks, the name given by the Saracens to all western Europe.

p. 197. **Head of the Grand Master**, &c.—The manner of the execution of the fictitious Grand Master of the Templars is taken from a real occurrence. Arnold, or Reginald de Châtillon, was a robber knight of Palestine, who had plundered a caravan in which Saladin's mother was travelling. On the defeat of Guy of Lusignan, king of Jerusalem, at the Hill of Hattin, near the sea of Tiberias, both he and Châtillon fell into Saladin's hands. Guy was courteously treated and brought to the Sultan's tent where he was offered the refreshment of sherbet, but Châtillon also attempting to drink, the Sultan called out "Hold," and instantly swept the robber's head from his shoulders in the manner described in the text. The Templars, or Red Cross Knights, became so wealthy and proud that they were suppressed by the Council of Vienne, 1311,—after which they suffered horrible tortures and were put to cruel deaths. **The Maronites**, a somewhat fanatical Christian tribe in Syria.

p. 198. **Poniarded Conrade.**—*See* Notes on p. 182, above

WILLIAM WORDSWORTH.—1770–1850.

To a Highland Girl. (At Inversneyde, upon Loch Lomond.)

Extract XXXI., page 202.

Biographical Sketch.—William Wordsworth, the son of an attorney, was born at Cockermouth, Cumberland, in 1770, received a good education, and graduated at Cambridge in 1791. He visited France in a transport of delight with the principles of the Revolution, but soon hurried home from the horrors of the Reign of Terror. Disinclination to law and the church, and the inspiration breathed into his soul by a loving sister, decided him to follow the literary profession; and the receipt of a legacy in 1795 enabled him to devote himself, in company with his sister, wholly to poetical composition. In 1798 he visited Germany, and on his return took up his residence at Grassmere in Westmoreland, where he married, in 1802, the *Phantom of Delight* described in one of his best short pieces. In 1813 he settled down for life at Rydal Mount near Windermere in the beautiful lake region in the north of England; and here he was enabled to live and write at ease by the liberality

of Lord Lonsdale, from whom he had received the lucrative appointment of distributor of stamps for the Counties of Cumberland and Westmoreland in the year 1807. On the death of Southey in 1843, he was made Poet Laureate, and held that position till his own death in 1850.

Wordsworth represents the culmination of the reaction, to which Thomson, Cowper, Burns, Goldsmith, and others had contributed, against the Artificial School of Pope. In conjunction with his friends, Coleridge and Southey, he established the Lake School, so named in derision by "that wee needle of a body," Lord Jeffrey, in the *Edinburgh Review*, from the fact that they "haunted the lakes of Cumberland." The imitators of Pope had tried to establish a language of poetry differing from that of prose as much as their flabby sentimentality differed from the warm sentiment of pure natural feeling. Against all this Wordsworth made a firm stand; he enunciated the theory that the language of poetry differed in no way from that of prose and common life, and that Nature in her simplest and rudest manifestations, low and rural life, offered the best, if not the only suitable themes for poetic handling. A good deal of his poetry was written in the extreme spirit of his theory, and as a necessary result it provoked the inextinguishable laughter of all who read it; much of it, indeed, *Peter Bell*, for example, though written in all seriousness and sincerity, reads much more like a deliberate burlesque than a serious composition. Fortunately, however, his practice became much better than his theory, and he slowly but surely grew in popularity; his best productions have taken a permanent place in literature, and it is safe to say that many passages in *The Excursion*, and nearly all the *Sonnets* will endure as long as men continue to love Nature, purity, and truth. His poetry is essentially subjective, it records the impression produced in his own soul by the great soul of the universe; and it is in the interpretation rather than in the description of Nature his chief strength is displayed. He is the poet of reflection more than of sensation, of contemplation rather than of mere perception. Of dramatic talent he had none, and his only tragedy, *The Borderers*, was a complete failure, not only as a play, but as a poem; nor had he enough sense of humor to guard him against the minuteness of detail and the idiotic babbling that made his *Lyrical Ballads* the laughing-stock of the critics.

To a Highland girl exhibits admirably the depth of tender feeling with which Wordsworth ever contemplated the purity and innate refinement so often found among the most lowly and illiterate dwellers in places far removed from the corruptions of civilization. The frequency and fondness with which he describes humble merit fully justify his proud title as poet of the poor. Note

the purity and force of the language, resulting from the preponderance of Anglo-Saxon words.

Few words of English speech; a knowledge of English was at that time even rarer in the Highlands than it is now, when it is not at all difficult to find an odd Highlander in the same "bondage" as the poet's Highland girl.

Point out any Wordsworthian peculiarities in the extract.

SAMUEL TAYLOR COLERIDGE.—1772–1834.

FRANCE: AN ODE (1797). Extract XXXII., page 205.

Biographical Sketch.—SAMUEL TAYLOR COLERIDGE, son of the vicar of Ottery St. Mary, in Devonshire, was born there on Oct. 21st, 1772. He was educated at Christ's Hospital, where even as a schoolboy his colossal powers of mind and gift of brilliant conversation were the wonder of every chance visitor. His school fellow, Charles Lamb, the gentle, genial Elia, has given us a graphic picture of the amazement of strangers on hearing the fervid eloquence of the "inspired charity boy:" and we know that he was once reported to the headmaster as the boy who read Virgil for amusement. He entered Jesus' College, Cambridge, in 1791, and distinguished himself highly by his vast classical learning and the originality of his subtle speculations on metaphysics; but in 1794 he left without taking his degree, and enlisted as a private in a dragoon regiment. His friends with some difficulty secured his discharge: and shortly afterwards he and Southey, being both powerfully affected by the principles of the French Revolution, planned an elaborate scheme for the establishment of a colony on the banks of the Susquehanna, to be managed (or, rather, to manage itself) as a pure 'pantisocracy,' or government in which all should be equal. Southey backed out of the scheme, to Coleridge's great but transient annoyance, and in the next year they married two sisters, the Misses Fricker. During this period he delivered a very successful course of lectures at Bristol, and tried, unsuccessfully, to publish a newspaper, *The Watchman;* after which he went to live in Somersetshire, where he first met with Wordsworth and his sister. The friendship between the poets was lifelong, and showed itself in their mutual admiration and a literary partnership resulting in the publication of the Lyrical Ballads, 1797, in which the *Ancient Mariner* first appeared. The poets started together for a tour in Germany, where Coleridge spent fourteen months, chiefly

at Göttingen, learning the language and studying the metaphysical literature of the country. For years after his return he led a most unsettled and unhappy life; leaving his family, without scruple or shame, to the care of his brother-in-law, Southey, he wandered about like a tortured spirit, commencing works that were never finished, projecting others that were never begun, and all the time struggling fiercely to overcome the baleful habit of opium eating, which he had contracted from first using the drug to deaden pain, and continuing to use it because it had rapidly gained a complete mastery over his weak resolution and feeble frame. In 1816 he placed himself under his friend Dr. Gillman, with whom he resided at Highgate till his death in 1834, some years after he had, to a great extent, overcome the fatal habit so bitterly deplored in many of his works.

As a poet, Coleridge will never be popular with the masses, his thoughts are too subtle for that; but the thoughtful student will always award him a very high place among the true poets, the *seers* of the world. Of the little he has left us, much is fragmentary; but even these unfinished productions suffice to show that he had the most transcendent imagination of all the contributors to our literature, while the music of his verse is so exquisitely sweet, that even those who find it difficult to understand the meaning of the theme are entranced by the allurements of the siren melody. *Kubla Khan* is but a fragment, and yet it contains more of the clear music of harmonious language than can be found in volumes of the imitators of Pope's polished diction, more of the divine *afflatus* of the poet than is contained in all the volumes of Pope and all his satellites. Mere fragment that it is, it may well be perfect as far as it goes, for he dreamed it; he had fallen asleep in his chair after reading a passage in Purchas' "Pilgrimage," describing one of the cities built by Kubla Khan, and while asleep he dreamed the entire poem; on awaking he began to write it down, but was unfortunately interrupted, and on resuming his work an hour or so afterwards, he found that he had entirely forgotten the remainder—language, plot, and all had vanished, and forever. *Christabel*, almost as musical and imaginative, was published in the same year, 1797; as were also several of his best *Odes*, that on *France* among the number. He wrote three plays, *Osorio, or Remorse: a Tragedy*, *Zapolya*, and an adaptation which is almost a literal translation of Schiller's *Wallenstein;* but none of them proved successful on the stage. His prose writings exhibit the same command of language, deep thought, profound learning, and vivid imagination, so characteristic of his poetry. The most valuable of these are his *Aids to Reflection*, and the *Literary Remains* published after his death. He was a brilliant talker, and like most men so endowed

(Macaulay, for instance, and Johnson), he delighted in pouring forth the rich treasures of his well-stored mind in this easy, unpremeditated manner. The house at Highgate was for some years before his death a sort of Mecca to which crowds of ardent devotees rejoiced to wend their way, and listen with rapt devotion to the oracular utterances of their prophet and high-priest. Carlyle, who could hardly speak well of any man unless he were a brute-force hero, of course spoke ill of the gentle Coleridge and his utterances, but he is the only considerable exception to the general chorus of witnesses to the excellence of what they heard. His nephew collected and published as *Table Talk*, some fragments of these monologues, enough to show how much the world would have gained, had Highgate but possessed a Boswell. Coleridge had a singularly clear insight into the true nature and function of poetry; his poetical criticisms are far superior to anything else of the kind in our language, and can only be compared with the higher efforts of German criticism in the same domain. In metaphysics he has left us nothing complete, no system carefully worked out, no special theory distinctly enunciated; but even his desultory bits of metaphysical speculation prove him to have been one of the clearest, deepest, and most subtle thinkers of his own or any other age.

FRANCE : AN ODE. (1797.)

This magnificent ode to Liberty, considered by Shelley to be the finest of modern times, was first published in the *Morning Post*, under the appropriate title of *The Recantation*. Coleridge had been an ardent admirer and champion of the Revolution, but the atrocities of the Reign of Terror, and the violation of their avowed principles by the revolutionists in their attacks on the Swiss Republic had grievously disappointed his hopes, and he here records his recantation of his former errors, his mournful conviction that Liberty can no longer dwell with man, but that in the realm of nature only she spreads her "subtle pinions, The guide of homeless winds, and playmate of the waves." It has been objected by Christopher North that the poem is too intensely subjective, dwells too much on the poet and his feelings for "an ode of the highest kind—of which the subject is external to the poet." But *is* the subject external to the poet? Does not the very title, *Recantation*, show that he intended to set himself right by a description of his past hopes, and to account for his present feelings and attitude by setting forth the causes through which the change was brought about ? From this point of view the workings of the poet's mind constitute the true subject of the

poem, what is external to him—the march of events in France—being secondary and incidental; and so the intense subjectivity, or introspection, not only adds to the biographical interest of the ode, but is an artistic excellence rather than a defect.

The stanzas correspond in metre throughout, with the exception of one line; find this line, scan it, and name the metre of it.

I. **Ye clouds!** Note the boldness of the appeal to Nature to bear witness to his love of Freedom. **Midway the smooth**, etc. Not merely *inclined*, but reclined, lying flat, as it were, on the smooth, steep mountain side.

II. **With that oath**. On the 4th of Feb., 1790, the Constituent Assembly took an oath (afterwards taken by all France) to be faithful to the King, Law, and the new Constitution. **Amid a slavish band**; willing to submit to the rule of kings, not republican in feeling as Coleridge was at that time. **Disenchanted**, freed from the spell that had held them so long submissive to the tyranny of the kings and nobles of France. **Embattled**, drawn up in battle array. **Monarchs**, the coalition of the Pope and the European sovereigns, except Russia, with England against the French Republic, in 1793. **Britain joins**. France declared war against England, Feb. 3, 1793. **Sang defeat**, predicted defeat: Coleridge was at first very much opposed to England's carrying on war against France.

III. **Blasphemy's**, etc., alluding to the abolition of the Christian religion and substitution of the worship of the Goddess Reason, the church of Notre Dame being converted into a temple of the goddess. **The Sun** of true liberty and order was rising, though the clouds of mob violence obscured it for a time. **Dissonance ceased** when Buonaparte mowed down the mob of Paris with grape shot, and so prepared the way for the Directory and his own advancement. **Insupportably**, in a manner not to be withstood; the allusion is to the victorious advance of the French arms on land, which had dissolved the European coalition and left England and Austria isolated; but especially to the victorious campaign of Napoleon in Italy. He does not mention the French disasters at sea, in the West Indies, off Ushant, and Cape St. Vincent. **Domestic treason** probably refers both to the abortive Royalist insurrection in La Vendée, 1793, and to the mob rule in Paris, suppressed by Napoleon in 1795. **In his gore**, the fabulous dragon is represented vomiting gore. **Compel—to be free**; this was the idle dream of enthusiastic visionaries, who failed to see that compulsory freedom would of necessity be bondage.

IV. **Helvetia**, Switzerland, was named after the Celtic Helvetii, conquered by Julius Cæsar. From 1793 to 1802 the French

never ceased their machinations and attacks on this 400-year-old republic in the mountains, prompted thereto by sheer lust of conquest, but justifying their acts by the consideration that mercenary Swiss guards had tried to protect Louis XVI., and that others had constituted the household troops of the Pope. *See* Note on Forest Cantons, in Extract lxxxvii. **Cavern,** often the last refuge of the patriot. **To scatter rage** by setting the Cantons by the ears on questions of religion and policy. These infinitives are the real subject of *are* in line 17 of the stanza, being collectively represented (or *resumed*) in the word *these;* or, they may be taken as an instance of *anacoluthon:* Which explanation do you prefer? State your reasons. **Peace,** &c.—To maintain a rigidly impartial neutrality in all the wars of her powerful neighbors is a necessary condition of the political existence of Switzerland, a weak, poor, and, to say truth, a penurious little republic, owing its independence and security solely to the mutual jealousies of the surrounding powers. **Patriot-race,** &c.—Coleridge evidently had Goldsmith's *Traveller* in mind:—

> "Thus *every* good his native *wilds* impart
> Imprints the *patriot* passion on his heart."

> "The *bleak* Swiss their *stormy* mansion tread."

And with inexpiable spirit; *with* may connect the words *taint* and *spirit*, to taint the Swiss with the inexpiable spirit of the French; or, *with spirit* may refer to France, *imbued with*, &c. Explain *inexpiable.* **Mockest Heaven** with blasphemous atheism. **Adulterous,** confusing all moral distinctions. **Patriot only** when surrounded by dangers that threaten destruction. **Champion,** &c.—This refers to the celebrated decree passed by the National Convention in 1792, granting fraternity and succor "to all people who wish to recover their liberty." **To mix,** degrade yourself to the level of tyrants. **Murderous,** *not* producing murder, *but* produced by murder. **To tempt** particular cantons to strive for greater freedom, and then **to betray** and crush the liberties of the country thus weakened and undone.

V. This stanza resumes the train of thought of the opening stanza. **Dark,** evil. **Victor—power.** Liberty neither harmonizes with conquest nor inspires power. **Boast—name,** high-sounding title. **Harpy,** rapacious; the Harpies (= the Snatchers, Gk. ἁρπάζω) were fabulous winged monsters, filthy and ravenous, having the faces and hands of old hags and the bodies of vultures, and armed with long sharp claws. **subtle** = finely woven, of delicate texture, Lat. *subtilis*, *sub tela*, a loom.

Complaint and Reproof. (Extract xxxiii., page 208.) I. Note the terseness with which the complaint is uttered and the reproof administered. **Inherits**, acquires; what is its usual meaning? **With all**, notwithstanding all. **Stories**, &c. = fairy tales, in which 'poetic justice' generally rewards men according to their deserts.

II. **Canting**, querulous, uttered in the whining tone of cant, or hypocrisy. **Place**, exalted position, a seat in the Government. **A gilded chain**, the slavery of greatness; is *gilded* the common form? **Corses** is common in poetry; give the prose form. **Greatness and Goodness**, &c.—Explain the meaning of this line. **Light**; the purity of his life clears his mental and spiritual vision. **More sure**, &c.—Why are the "three firm friends" said to be more sure than day and night.

ROBERT SOUTHEY.—1774–1843.

THE WELL OF ST. KEYNE. Extract XXXIV., page 209.

Biographical Sketch.—ROBERT SOUTHEY was born at Bristol, 1774, his father being a linen draper in humble circumstances. He was adopted by his aunt, Miss Tyler, an elderly maiden lady of Bath; and his uncle, Rev. Herbert Hill, defrayed the expenses of his education at Westminster School and the University of Oxford. Southey was early inoculated with the virus of the French Revolution, and under its influence wrote two plays, strongly republican in tone, *Joan of Arc* and *Wat Tyler;* but, disgusted and alarmed by the Reign of Terror, he joined in planning the details of Coleridge's abortive scheme of a pantisocratic colony. On the day of his clandestine marriage with Miss Fricker, on whose account his aunt had turned him out of doors, he set sail for Lisbon, on a six months' visit to his uncle Hill, who was English chaplain there. On his return he began to write *Madoc*, and entered definitely on his literary career as a contributor to magazines, reviews, and other periodicals. *Thalaba, the Destroyer* was written in Portugal during a second visit, in 1800, and the materials were collected for a *History of Brazil*, published afterwards. The *Life of Nelson* first appeared as an article in the *Quarterly Review*, which he and Scott had started by their influence; he also wrote lives of *Cowper* and *Wesley*, and these three biographies are generally considered the best of his prose compositions. In addition to the poems above mentioned, he wrote the *Curse of Kehama; Roderick, the last of the Goths;* and a volume of *Metrical Tales and other Poems.* Absence

of mannerism in either prose or verse distinguishes his work from that of his brothers of the Lake School, with whom, indeed, he has little in common, except the name. In private, he was in all the relations of life a most estimable man, and his kindness to his relatives and friends was above all praise. His unremitting labors, the conservatism that followed his youthful admiration of the French Revolution, and the kindly offices of Scott, who refused the office for himself, gained him the position of Poet Laureate; and a pension of £300 a year, granted soon afterwards, secured him against want in his old age. For some time before his death, his mind was a wreck, worn out with hard work, which has produced very little effect on the world at large. He died in 1843.

That his conversion to an intolerant toryism was sincere is unquestionable; but it is equally unquestionable that it proved fatal to his poetic reputation. It inspired him, too, with all the mean vindictiveness of a renegade, and caused him to demean his manhood by spiteful attacks even on the dead and buried objects of his dread, dislike, and disapproval. In revenge for Byron's youthful attack in the "English Bards and Scotch Reviewers," Southey retorted, in the preface to the *Vision of Judgment*, by a severe animadversion on what he dubbed the 'Satanic School,' and a scarcely Christian identification of its leader, Byron, with his Satanic majesty. So far so good; Lamartine, indeed, said very much the same thing, for while he acknowledged Byron's colossal power, and his own indebtedness thereto, he could not help deploring Byron himself as an incarnation of Satan. But Southey did not stop at that: a fierce literary warfare followed his attack in the *Vision;* and it argues little for his generosity of spirit or true nobility of soul, that "the most acrimonious and insulting of all his letters appeared in the *Courier* a few months *after* Byron had died in Missolonghi."

The Well of St. Keyne. (Extract xxxiv., page 209.)

West country; a common term for Cornwall. **Wife** is probably used here in the more extended sense of 'woman.' **Hard by,** close at hand; cf. the nautical 'hard a-port,' 'hard up' from which comes our slang use of the same words. **Bachelor,** a young man, Low Lat. *baccalarius*, a cow-boy, *bacca* Low Lat. for *vacca*, a cow. **An if** is a reduplication, = if–if, very common in Shakspeare; the *an* is a Scandinavian abbreviation of *and*, which had a hypothetical force (= if) as well as its common force as a copulative. Cf. 'or ere.' **Hast drank;** criticise the grammar. Also, criticise "thou didst," "if thou hast," "if she have," "thenceforth is he,' "drink of it first," "wiser than me."

LORD BYRON—1788–1824.

THE ISLES OF GREECE.—Extract XXXV., page 211.

Biographical Sketch.—George Noël Gordon Byron was born in Holles street, London, on the 22nd January, 1788; and from the first moments of his existence he was beset by influences which rendered him fiercely impatient of his surroundings, and thus fitted him to take his place as *the* poet of the revolution—the masterly leader of the revolt against the humdrum spirit of the eighteenth century. His father, Captain Byron, was a profligate scoundrel, who had squandered the fortune of his wife, Catherine Gordon, and had then shamelessly abandoned her and his unborn son. His grand-uncle, from whom he inherited the title and the encumbered estate of Newstead Abbey, having killed his kinsman, Mr. Chaworth, in a brawl, had, by his subsequent debaucheries, acquired the sobriquet of "wicked Lord Byron." His mother was a woman of a most violent and spasmodic temper, one day treating him with a passionate tenderness, and the next, hurling missiles at the "lame brat" for some childish exhibition of stubborn self-will. Their impoverished condition deprived them of the comforts and the outward respect which would have been theirs but for the selfish extravagance of the scoundrel who had deserted them; and this, while it embittered the earliest years of the poet, made it almost impossible for him to entertain a high respect for the sanctity of such marriages of convenience as that of which he was the unhappy offspring.

Under such influences the child grew up, at Aberdeen, till the death of the "wicked Lord Byron," in 1798, raised him to the peerage, and added to the moodiness of his disposition by gratifying his boyish pride without affording him the means necessary for the becoming support of his position. Having acquired a large amount of general information from desultory reading, but very little accurate knowledge of the usual school-boy studies, he went to the great Public School at Harrow, in 1801, where he was distinguished for his omnivorous reading in literature and history, his ambition to excel in all the athletic sports of the school, and the passionate depth of his attachments and affection for his school-boy friends. Intensity of feeling characterized him from his cradle to his grave, and though his loves were sometimes evanescent, they were to him terribly real while they lasted. Before he was ten years old he literally fell in love with his cousin, Mary Duff, whose marriage six years later almost threw him into convulsions; at the age of thirteen he conceived such a passion for another cousin, Margaret Parker, that he could neither eat nor sleep when he ex-

pected to see her ; and at fifteen he actually proposed for Mary Chaworth, grand-daughter of the Mr. Chaworth whose death is mentioned above. No doubt these attachments might never have been formed had he been able, like other boys, to lavish his childish love on his mother, and on suitable male companions of his own age and rank ; but unquestionably these romantic escapades had their effect on his after life, and he always believed that he would have been a much better, purer, and happier man if Mary Chaworth had not rejected him. Who can tell?

Entering Trinity College, Cambridge, in 1805, he left it in 1808, without trying, or even caring to try, for any of the usual University distinctions. During this period, however, he spent a year at Southwell, where the genial encouragement of the Pigotts induced him to prepare some youthful effusions for publication, and the *Hours of Idleness* appeared in 1807. It is a common error to suppose that it was the attack of the *Edinburgh Review* on this juvenile crudity that hurried him into literature; the *Hours* appeared early in 1807, the *Review* attack was made (it is supposed by Lord Brougham) a year later, and it was not till a year after the *Review* article that he replied to it, and his other hostile critics, in the satirical poem, *English Bards and Scotch Reviewers*. Moreover, six months before the adverse criticism, he told Miss Piggott that, besides other "scribbling," he had a short satire ready to be published soon, and it was this satire he afterwards elaborated into his reply. The fact is, that the insatiate thirst for applause had taken such possession of him as to preclude the possibility of his seriously bidding farewell to poetry. The satire is of little permanent interest, or value, but it took at the time, and that was quite enough to satisfy at once his thirst for vengeance and for fame.

In 1809, accompanied by his friend, John Cam Hobhouse, he visited the continent of Europe, wandering for two years through the romantic and historic scenery of Spain, and the Turkish dependencies in Greece, Albania, and Asia Minor. His biographer, the celebrated Irish poet, Thomas Moore, describes the settled melancholy that surrounded him before, during, and after his continental tour, but neither Moore, nor any other of the numerous writers on the subject, has given an adequate cause for the gloomy sadness that habitually attended him. It is sheer nonsense to suppose that a man of twenty-one, who had led what would be now considered a most studious life, and who had already succeeded in making himself the dreaded exposer of the shallow critics of the day, could have been at the same time leading such a recklessly dissipated life as to have, at that early age, shattered his constitution, physically and morally. That he had not done so mentally is abundantly proved by the surpassing excellence of the first and second

cantos of *Childe Harold*, the publication of which, shortly after his return to England, immediately lifted him to the position of first living poet of England; "I awoke one morning and found myself famous," is his own pithy summing up of the verdict of his contemporaries.

The success of *Childe Harold* was due to many causes, the more obvious of which were these three:—First, the subject of these cantos possessed a vital interest for every reader, not only in Great Britain, but throughout Europe, for all were watching, with absorbing interest, the Titanic struggle then going on in the scene of Childe Harold's pilgrimage; secondly, the manner in which Byron handled his themes showed that he was imbued with the spirit of the age in every fibre of his soul, that he was emphatically the poet of the nineteenth century revolt against the ideas of the eighteenth; and lastly, the public, in spite of his protestations, insisted on identifying the poet with his hero, and eagerly sought for what they were eager to believe were incidents in the career of the only poet who had fully shown that he was thoroughly awake to the fact that he was living in one of the most momentous periods in the history of the world.

For the next few years, 1812-1816, Byron was one of the "lions" of society; but that he was very far from being the mere dissipated rake that he is generally supposed to have been is abundantly proved by the rapidity with which he issued his series of Eastern Tales during these years. The *Giaour* (pronounced *Djour*, to rhyme with *hour*), and the *Bride of Abydos*, appeared in 1813; the *Corsair* and *Lara*, in 1814; the *Siege of Corinth* and *Parisina* early in 1816. In these productions, also, the public were anxious to identify the author with his heroes, and Byron was no longer unwilling to foster the illusion—it helped to account for the air of haughty restraint by which he strove to mask his extreme shyness in society, a shyness that he could not overcome and would not acknowledge; and it gratified his morbid desire to be thought worse than he really was.

During this period, also, unfortunately for himself and his posthumous character, he married. In November, 1813, he proposed for Miss Milbanke and was rejected, she, however, making the strange request to be privileged to correspond with him. In September, 1814, he again proposed, and this time he was accepted. The marriage took place on January 2nd, 1815, and never has there been a more ill-assorted union. She was a most exemplary woman, he was not an exemplary man; she was a professional philanthropist, he shrank, morbidly almost, from letting his right hand know what his left hand was doing in the way of generosity; she had the ambition of reforming a rake, and seems to have married him

for no other purpose, he did not want to be reformed, and revolted from the very first against such open means of conversion as his wife desired to employ ; she was calm, cold, serene, and unforgiving, he was stormy, fiery, restless, and the most placable of men ; she wanted him to turn over to the rationalism and formalism of the eighteenth century, he was in stormy revolt against the meaningless insipidity of the past, and was indeed the prophet of the turbulent nineteenth century; she had so little appreciation of her husband's fame that she wanted him "to give up the bad habit of making verses," he felt the afflatus of the poet in every pulsation of his heart, and his poetic fame was to him as the very breath of his nostrils. With characters so diametrically opposite it would have been impossible for them to live happily together under the most favorable circumstances. But apart from their incompatibility of temper, there were other causes to keep them from agreeing. Byron's creditors began to dun him unmercifully almost from the day of his marriage, and there were no fewer than nine executions put into the house within the year ; he was habitually melancholy, and his keenly sensitive nature had suffered acutely from the death of several of his most intimate friends, so that his moodiness, aggravated by pecuniary embarrassment and a bitter sense of isolation, rendered him daily more and more irritable, and made him more and more feel the utter want of sympathy between himself and his even-tempered wife. She, indeed, had little feeling for whims and caprices of any kind, and when Byron implored her to dismiss her maid, whom he suspected and hated with all the intensity of his fiery nature, she met his request by promoting Mrs. Clermont to the position of companion and confidante.

On January 15th, 1816, Lady Byron left him to visit her parents, taking with her their infant daughter, Augusta Ada ; on the way she wrote her "Dear Duck" a most affectionate letter, signed, "Your Pippin;" a few days later her father, Sir Ralph Milbanke, wrote to him saying that she would never return, and she herself confirmed the statement shortly afterwards. She had consulted Dr. Baillie as to her husband's sanity, had informed her parents that she wished for a separation, had submitted her case to Dr. Lushington (an eminent legal authority), and had afterwards had an interview with him in order to strengthen her position, had bound her legal adviser to a secrecy which he never violated, and being thus armed at all points she proposed a separation, to which Byron consented, and the deed of separation was drawn up the month after her desertion of her unhappy husband. These are all the *facts* that have ever been *ascertained* in relation to the separation, and the real causes which led to it are to-day as little *known* as they were at the time of its consummation. Lady Byron

had bound Dr. Lushington to secrecy, so that the only person who could have told what her allegations were at the time was forever silenced. Byron's friend, Hobhouse, was delegated to ascertain the causes, and he "racked his brains" in suggesting queries, going even so far as to ask if she accused him of murder or incest, to all of which he received a positive denial, delivered with an angelic sweetness and the air of a not yet sainted martyr who had suffered an irreparable wrong. The denials by herself, and the pledges of secrecy imposed upon others, did not, however, prevent her from imagining the foulest and most diabolical slander against her husband and his sister; and years afterwards, when he was in his grave and could not answer them, she made these charges a frequent topic of conversation in her coterie of scandal-mongering lady friends, notwithstanding the fact that she had, in the interval lived on terms of the closest intimacy with the sister implicated in the atrocious accusation. A distinguished authoress on this continent, to whose family the curses of unsubstantiated charges subsequently came home to roost, made it her business, some years ago, to blazon the statements of Lady Byron to the world, with the unlooked-for effect of vastly increasing the circulation of Byron's works, and convincing the vast majority of readers that the charges were utterly destitute of truth, and that the causes of the separation are still as much a subject of speculation as ever.

Shortly after the separation an indiscreet friend published Byron's *Farewell* (the manuscript of which, Moore tells us, was all blurred and blotted by the fast-falling tears of the lonely and embittered poet); and this, together with the publication of the *Sketch* (in which Mrs. Clermont was lashed with an unsparing hand, as the insidious cause of the domestic trouble), gave the penny-a-liners of the day an excuse for an unprecedented outpouring of venom and scurrilous abuse. The public took the side of the wife, Byron was made the scape-goat for the immoralities of the nation, and he who had so lately been the idol of the crowd dared not show his face in the streets without incurring the risk of personal violence at the hands of the fickle mob.

He left England in April, 1816, and never afterwards took up his residence in the land of his birth. He passed through Flanders, visited Switzerland, and removed to Venice in November, 1816, where he resided till near the close of the year 1819. Though his life during these three years was neither virtuous nor happy, it cannot have been so wholly given up to debauchery as is commonly asserted; for he completed the third canto of *Childe Harold* in July, 1816, *Manfred* in February, the fourth canto of *Childe Harold* in June, and *Beppo* in October, 1817; the *Ode to Venice* in July, the first canto of *Don Juan* in September, *Mazeppa* in October, and

the second canto of *Don Juan* in December, 1818 ; and the third and fourth cantos of *Don Juan* in November, 1819. Besides writing all these he was at the same time carrying on a lengthy correspondence with his publisher, John Murray, his letters being amongst the finest productions of this kind in the language.

Early in the year 1819 Byron became acquainted with the Countess Guiccioli, daughter of Count Gamba, and wife of another Count, who was complacent enough to agree to a separation in order that his Countess might openly form a *liaison* with the English lord. From this time forward (January, 1820) she and her father occupied apartments in the house of her paramour, who would indeed have been equally willing to be her husband, but he could not, and Lady Byron would not, procure a divorce. However much we may deplore the immorality of this connection, it was unquestionably a good thing for Byron. It to some degree satisfied his passionate craving for sympathy, and the Countess did everything in her power to stimulate the poetic genius that his wife had held so cheaply. The mere catalogue of works written during this period shows how great must have been his industry as well as his ability. No poet has ever produced a greater amount of good work in the same time than Byron did during the three years of his residence with the Gambas at Ravenna, Pisa, and Genoa.

The Countess and her father were ardent lovers of liberty, and it was probably due to their influence, as much as to his appointment as a member of the London Greek Committee, that Byron resolved to take an active part in aid of the Greeks, who were then engaged in their memorable struggle for independence. Accordingly he set out for Greece towards the close of the year 1823, full of the ardent enthusiasm and love of liberty that formed such prominent features in his character. He was, however, doomed to disappointment. The Greeks had no plans, and the troops seemed more anxious for their pay than for the success of their cause ; he was detained for five months at Cephalonia, trying, not altogether in vain, to bring order out of the chaos of discordant elements; he reached Missolonghi in December, only to find the same pretentious arrogance among the chiefs, the same mercenary spirit among their followers, that had well nigh worried him to death at Cephalonia ; he took the command of an expedition against Lepanto, but before the expedition could start the malaria of the marshes had seized on his frame, and at the very crisis of his fate the valiant Suliotes mutinied for their pay. Count Gamba, the veteran advocate of liberty, was present with the Englishman, his son-in-law in all but in law, and he describes the intrepid conduct of the dying hero when the mercenary Greeks burst into his apartment, demanding their pay with furious

threats, and found themselves literally cowed by the cool and resolute courage with which they were confronted; "a more undaunted man in the hour of peril never breathed," was the verdict of the chivalrous old regenerator, whose plots for the freedom of Italy had inured him to perils of no ordinary kind, and had well qualified him to give an authoritative verdict on such a subject. But undaunted courage could not avert the stroke of the fell destroyer; and on the 19th of April, 1824, in view of the promised land of his own redemption and regeneration, the greatest writer of the century forever ceased to work.

The announcement of his death, at the early age of thirty-six, came with a shock to the knowledge of his countrymen, and not only of them, but of all Europe; and men began speedily to ask themselves, with a keen pang of remorse, had they not been too hasty in their verdict of condemnation? Could one who had done so much literary work of the highest order, in so brief a space, have been the reckless profligate they had been so willing to consider him? Could he, who had embodied in himself and had expressed the spirit of the nineteenth century as no other poet either could or would have done, who had lifted men's minds from the contemplation of the dead bones of the past, had raised them above the horrors of the present, and had pointed them to the possibilities of emancipated intelligence in the future,—could he have been the heartless, soulless, sensual misanthrope he had been believed to be when he had been driven in anger and disgrace from England only eight short years before. Men have ceased to ask some of these questions already, and the calmer verdict of the present is that he was more sinned against than sinning.

His services to literature were by no means inconsiderable. Pope had set the example of writing true poetry in a diction marked by the utmost carefulness of syntax and prosody, and a school of poetasters had arisen, who imitated Pope's versification and would fain have made the world believe, with them, that correctness of form was the essential requisite in poetry. Byron was an ardent admirer of Pope, but had the most unqualified contempt for his mere imitators; and he showed by his earlier works that a vivid interpretation of nature was by no means inconsistent with correctness of versification, and by his later works that fidelity to nature must far transcend mere correctness of expression. Scott, and others before him, had revolted against the fashion of rationalistic formalism in poetry; Coleridge, Southey, Rogers, Campbell, and Wordsworth, not less than Keats, Shelley, and Byron, had entered a practical protest in favor of the new ideas heralded by the French Revolution; but of all the members of this galaxy of poetical stars Byron was preeminently at once the prophet and the interpreter of

the new ideas. In the tumult and doubt of the first years of the century, he, and he alone, never flinched from his advocacy of the principles of tolerance and freedom which were then the subjects of debate and strife in every quarter of the globe. He won his first laurels with the opening cantos of *Childe Harold*, in which, with true poetic instinct, he dealt with themes and scenes on which all thoughtful men were pondering; and even in his succeeding *Eastern Tales*, though the personages were alien, the thoughts and language were the expression of the ideas of millions of his age. While every other English poet was dealing with themes of the past, Byron plunged boldly into the turbid stream of the present; and his overwhelming success should teach us that the surest way to reach the heart of the people is to present them with glowing poetical pictures of that in which they are most deeply interested. Byron was intensely subjective, feeling deeply, and identifying himself thoroughly with all that he described; he was deficient in dramatic power in so far that he could not describe vividly what he could not feel, but in his portraiture of character he invariably tried to project himself into the situation, and to describe what he believed would have been his own sensations under similar conditions. Hence, though he never could have produced a true drama, many of his characters, scenes, and situations are marked by an almost appalling dramatic force and interest. It has been the custom to identify him with the heroes of his creation, and to say that they are all portraits of the same satanic model under different names; but it surely is a very shallow criticism that cannot detect differences, and very marked ones, between the *Giaour* and *Don Juan*, *Lara* and *Childe Harold*, *Manfred* and the *Corsair*. He was fond of identifying himself with his sensational heroes during his brief career as a lion of London society, because the public would have it so, and he found it an excellent mask for the bashfulness that cost him so many pangs: but that he was far from being the blood-stained, callous, relentless debauchee of his works is abundantly proved by the evidences of his industry, and by the prudence, sagacity, and energy displayed by him during the sad closing scene of his not inglorious career.

THE ISLES OF GREECE.

In the third canto of *Don Juan* the hero is ship-wrecked and cast ashore on one of the Cyclades (a group of islands in the Grecian Archipelago); here he is found, carried into a cave, and tenderly nursed by the pirate chieftain's daughter Haidee, one of the sweetest and purest creations of Byron's poetic fancy. The pirate's long absence on an excursion having induced the belief that he was

dead, Haidee and Don Juan are married, and during the marriage festivities this lyric poem is chanted by a wandering minstrel. It is far from being the best of Byron's lyrics, but it exhibits some of his characteristics in a marked degree, and the subject will make it popular long after better productions of its author have passed into oblivion. The special fault of Byron's genius—his want of true dramatic insight—is visible: the thoughts are not such as would have occurred to a Greek minstrel, had such a character existed; they are exactly the thoughts of Byron himself projected into the position of an itinerant bard. In reading the poem it is well to bear this in mind: it is Byron himself who is speaking, but it is Byron masquerading in the disguise of an old poet, of such a poet as Homer might have been. In fact, the introduction of such a character is an anachronism; though the personification is fairly well sustained throughout. The poem also exhibits Byron's special excellence, though not so markedly as do some of his other lyrics. He was emphatically the exponent of the thought of the nineteenth century, of that strong spirit of revolt against feudalism that began with the American War of Independence, culminated in the overthrow of so many tyrannies by Napoleon, the greatest tyrant of his own or any other age, and can not be said to have ceased in our own time, when Nihilism and Socialism are waging energetic war against the abuses of misgovernment.

Where burning Sappho loved and sung.—The lyric poetess, Sappho, was born about 625, B.C., in Mitylené, the principal city in the island of Lesbos. She wrote hymns, elegies, and love songs of unusual warmth, all of which are lost, except an ode to Venus, and a few fragments of her other poems. The story of her love for Phaon, and her suicide by plunging into the sea from the "lover's leap" at Leucadia (Santa Maura), is well known, though very probably untrue. The Sapphic metre still preserves her name; it was invented by her, and has been imitated by many poets from Horace to Canning, whose "Needy Knife-Grinder" is familiar to most readers of our satirical squibs.

Delos rose—out of the Ægean sea by command of Neptune in order to afford a haven of rest to Leda in her flight from the vengeance of Juno, whom she had temporarily supplanted in the affections of Jupiter. **Phœbus sprung**—into existence with his twin-sister Diana as the offspring of this amour. The myth attributing the birth of Phœbus (Apollo), or the Sun, and Diana (Luna), or the Moon, to an amour of Jupiter (Sanscrit Dhyupitri) = Light Father is common to all the branches of the Aryan family.

The Scian and the Teian muse—The island of Chios (Scio), besides claiming the honor of being Homer's birthplace (see notes on Addison), was celebrated in historic times for the

attention paid by its inhabitants to the study of rhetoric and history. The town of Teos on the coast of Asia Minor was the birthplace of Anacreon, the witty writer of love and drinking songs that have been often imitated,—perhaps most successfully by Thomas Moore, the immortal author of the Irish Melodies.

The hero's harp, the lover's lute—Note the peculiar beauty of the alliteration,—so strong and masculine in the aspirates, so soft and dulcet in the liquids. The harp refers to Homer, the lute to Anacreon.

Which echo further west, &c.—Moore naively speaks of the delight with which he and Byron had learned of the warm welcome accorded in America to a pirated edition of their then published works; and it is quite possible that the allusion in the text refers to this mark of appreciation.

"Islands of the Blest"—In Homer and other Cyclic poets the Earth is surrounded by a broad river, the Ocean, and on the western shore of this "swiftly flowing" stream are the "Islands of the Blest," identified by geographers of a later age with the Canary Islands.

The mountains look on Marathon—is certainly more poetic than was Byron's first draft of the line, viz.: "Eubœa looks on Marathon." The accounts of the battles of Marathon, Salamis, and Platœa should be read in some History of Greece. Marathon is mentioned in Homer: it was a small village on the east coast of Attica, about twenty miles N.E. of Athens. Mount Pentelicus and Mount Parnes look on it. On the plain of Marathon, B. C. 490, the Persian host of Darius, under Datis and Artaphernes, was defeated by the Greeks under Miltiades. The recalling of the glories of Marathon was not in vain: for here the Greeks, in 1824, five years later than the writing and three years later than the publication of the poem, defeated an army of the Turks. **The Persian's grave**—is probably, by a pardonable confusion of thought, the celebrated *tumulus* erected in honor of the fallen Greeks.

A king—rocky brow—sea-born Salamis—The king was Xerxes, the son and successor of Darius. Ten years after the battle of Marathon (480 B. C.) he invaded Greece with an army of over five millions of men, including camp-followers, defeated the Greeks under Leonidas at Thermopylæ, was defeated in the sea fight of Salamis by the Athenians under Themistocles and Aristides, and fled back in terror to Asia, leaving his general Mardonius to be defeated at Platœa, 479, B. C. He was an eye witness of the destruction of his fleet at Salamis, being seated on a throne on "the rocky brow" of Mount Ægaleos on the mainland. "Sea-born Salamis," now *Koluri*, is a rocky island forming a natural break-

water for the harbor of Eleusis: there was another Salamis, a city founded by Teucer, in the island of Cyprus, and alluded to by Horace. Is **sate** a legitimate archaism? Byron was fond of trying such forms for effect, notwithstanding the fact that he was regarded by Gifford, the eminent critic of the London *Quarterly Review*, as the purest writer of English among the poets of the time.

And when the sun set, where were they?—Mark the effect of the suddenness of the question; and compare it with the sudden change in the last line of the poem.

The heroic lay—a common synonym for poetry, or poem. Cf. Scott's *Lay of the Last Minstrel;* the word is of Celtic origin, but is akin to the German *lied*. Note the abruptness of the transitions, the metaphors, and other rhetorical devices, the strongly-marked antitheses, and the appropriateness of the classical allusions; these are all characteristic of the old ballads imitated here by Byron.

Link'd among a fetter'd race—With the fall of Byzantium (Constantinople) in 1453, perished the freedom of Greece; nor was it recovered till a few years after the writing of this poem. *Link'd*, A. S. *hlinc; fetter'd*, literally having a shackle on the *foot*. Cf. the Greek *πέδη*.

For Greeks a blush—for Greece a tear—Why is the distinction made?

Three hundred—There were only 300 Spartans present at the battle of Thermopylæ, but the auxiliaries brought the total number up to somewhat over a thousand. *Thermopylæ* was a pass in the south-east of Thessaly, one of the northern provinces of Ancient Greece; it was enclosed between Mount Œta and the Maliac Gulf (*Zeitoun*). In the Greek War of Independence an unimportant engagement took place here so that "a new Thermopylæ" was formed to some extent.

What, silent still? and silent all?—Supply the ellipsis.

Let one living head, &c.—The career of Marco Bozzaris, the great Suliote leader, seems almost the fulfilment of this prayer. Note the somewhat peculiar use of the word *but* in this and the preceding stanza. Read Halleck's spirited poem, *Marco Bozzaris*.

Samian wine—Scio's vine—Samos, Chios, and other islands of the Ægean were celebrated for the excellence of their wines. Note the sarcasm in the last three lines of the stanza! *Bacchanal*, a worshipper of Bacchus, the Greek and Roman god of wine.

You have the Pyrrhic dance as yet, &c.—Note the uses of *you* and *ye* in this stanza, and also the colloquial *as yet*. Byron seems to have overlooked the fact that the Pyrrhic dance cannot claim the same parentage as the Pyrrhic phalanx, the former being invented by Pyrrhichus, and the latter being so much

improved from the old Macedonian phalanx by Pyrrhus, king of Epirus, as to have his name associated with it as though he had been the inventor. The phalanx is as old as Homer, and is a name applied to the serried formation of troops from the fanciful resemblance to *rollers* (phalanges) following each other in rapid and uniform succession. The dance was of the usual kind of war dances common to all warlike, semi-civilized nations; it was a gymnastic performance rather than a dance in the modern sense of the term.

Cadmus—the Phœnician (or Egyptian, according to another form of the legend), founded Thebes, the capital of Bœotia, about 1450 B. C. and introduced writing into Greece, by making known the Phœnician alphabet of sixteen letters, which was finally perfected by the poet Simonides. See Haydn's *Dictionary of Dates*.

Polycrates—the tyrant of Samos, and patron of Anacreon, was crucified by the Persian satrap, or governor, of Sardis, B. C. 522.

A tyrant; but our masters then, &c.—The word *tyrant* is used here in its Greek sense, i.e. an irresponsible ruler; it is connected with the older form κοίρανος, derived from κάρα = the head, and thus means nothing more than *chief*, or head man. The natural tendency of irresponsibility to degenerate into cruelty has given the word its present meaning, just as the word *despot* has changed from its original meaning of *master* into its present meaning of *cruel master*. Is there any difference between "our masters then" and "our then masters?"

The Chersonese—The Greek Chersonnesus, or Cherronnesus, means literally a dry land island, i.e. a peninsula. The term was applied to many other peninsulas besides the Tauric Chersonnesus to which it here refers. Miltiades, son of Cimon, after defeating the Persians (*see above*), died ingloriously in prison at Athens, of a wound received in a semi-piratical expedition against the island of Paros.

Another despot of the kind.—The word *despot*, like tyrant, originally meant nothing more than master, Gr. δεσπότης, from the root *pot* = powerful, appearing in Gr. πόσις, ποτνία, Lat. *potens*. Skeat says the origin of the *des* is unknown; it is probably derived from the Gr. δέω = to bind, cf. δεσμός (*desmos*), a link,—so that the *despot* = the chief whose *power binds* the tribe together. **Kind,** A.S. *cynd:* the adjective is of the same origin. cf. Gr. and Lat. γένος, genus. Shakspeare's "A little more than *kin*, but less than *kind*," is a happy play on the etymology of the word.

On Suli's rock and Parga's shore.—*Suli* is a mountainous district in the south of the pashalik of Janina, or Epirus. The Suliotes, a mixed race, Albanian and Greek, were reduced to

subjection in 1801 by Ali Pasha, after a stubborn resistance of fifteen years. In 1820 (the year after the composition of this ode) they vigorously supported their former opponents against the Turks, and greatly distinguished themselves by their bravery, and, if the truth must be told, by their mercenary turbulence. (See biographical sketch above.) *Parga* is a fortified town on the coast of Albania, south-west of Janina, and north-west of the entrance to the gulf of Arta.

The Doric mother's bore.—The Spartans were the most renowned and warlike of the Dorians, who were in ancient times the most warlike of the Greek tribes. The terrible heroism of the dames of ancient Sparta is well illustrated in the following fragment:—

> "A Spartan, his companions slain,
> Alone from battle fled:
> His mother, kindling with disdain
> That she had borne him, struck him dead;
> For courage, and not birth alone,
> In Sparta constitutes a son."

The Heracleidan blood.—The descendants of Herakles (Hercules), having been expelled from the Peloponnesus (Morea), appealed for aid to the Dorians, by whom the "Return of the Herakleidæ" was triumphantly achieved. The story belongs to the purely mythical age, but the subsequent bravery of the Doric Spartans is matter of history.

Trust not for freedom to the Franks, &c.—Louis XVIII. was at this time King of France, and Byron seems to have held him in the most undisguised contempt; but here he probably alludes to the former intrigues of Ali Pasha with Napoleon, a partnership in treachery that boded ill for the liberties of Greece. Napoleon's career was now ended, it is true, but Byron may have thought it well to warn the Greek patriots against being hemmed in at once by "Turkish force, and Latin fraud."

Our virgins dance—the Romaika, a favorite measure said to be derived from the Pyrrhic dance of ancient days.

Tear-drop laves . . . slaves.—Is this a perfect rhyme? Note the beauty of the alliteration in this and the concluding stanza.

Sunium's marbled steep—the southern promontory of Attica, on which stood a celebrated temple of Athena, the patron goddess of Athens. The *marble columns* of the temple, now in ruins, have given to the cape its modern name of Cape Colonné.

Swan-like, let me sing and die.—The well-known fable that the swan sings her own funeral dirge, on feeling the symptoms of her approaching dissolution, has always been a favorite theme with poets. The introduction of the allusion here is very graceful,

placed as it is, in the mouth of the patriotic old bard who felt that the continued enslavement of his country would be his own death-knell. Observe the abruptness of the ending of the poem; it is quite in the style of the old ballad poetry of all nations.

THOMAS MOORE.—1779–1852.

GO WHERE GLORY WAITS THEE. Extract XXXVI., page 214.

Biographical Sketch.—THOMAS MOORE, "the delight of all circles and ornament of his own," was born in Aungier Street, Dublin, 1779, was educated at Trinity College, Dublin, and afterward read law in the Middle Temple, London; but embraced literature as a profession in preference. His first work, a translation of *Anacreon*, was dedicated to the Prince of Wales, 1800, and at once became popular. In 1803, he received a lucrative appointment in Bermuda, but left a deputy to attend to the duties, and himself visited the United States in 1804. Of his numerous publications in verse, the most widely known and most deservedly popular are the *Irish Melodies*, a collection of songs composed expressly for the purpose of rescuing the old native airs of Ireland from destruction, by supplying suitable words to each of them. Most of the melodies have a political meaning, and their plaintive lament for the sorrows and wrongs of the 'Emerald Isle,' did more to alleviate her woes than scores of years of agitation, anarchy, and strife. *Lalla Rookh*, an Eastern romance, remarkable for the fidelity of its local coloring, contains many passages of rare beauty, and was well worth the handsome sum of $15,000, paid for it by the publishers. His *Sacred Songs* and some of his good-natured satires, were much admired at the time of their publication, and the services rendered by his pen to his Whig friends were repaid by conferring on him a pension of £300 per annum. His Lives of *Sheridan* and *Lord Byron* are admirable examples of biographical composition, giving life-like portraits of their respective subjects, written in an easy, graceful style, pre-eminently readable. Moore, like Scott, Southey and his fellow-townsman Swift, lost to some extent the use of his faculties for some time before his death, which occurred in 1852.

Go Where Glory waits Thee (Extract XXXVI., page 214) is one of the songs adapted to the Irish Melodies, and is political in its meaning. **Remember Me** really refers to Ireland, the

whole song being a disguised request to each and all to remember their native land, under all changes and circumstances. **Strains,** &c., i. e., the songs of your native land.

Dear Harp of my Country (Extract xxxvii., page 215) is Moore's own proud claim to the honor of having revived the old melodies of Ireland and recalled them from the past. **Cold Chain of Silence** illustrates Moore's fondness for strong metaphor. **Steal from thee.** Very much of the Irish music—of all Celtic music, in fact—is composed in a minor key, the "Sigh of Sadness." **Hand less unworthy,** i. e., some one more powerful to redress the wrongs of Ireland. **Thy glory alone;** note the proud humility of the disclaimer, and at the same time the adroit insinuation that Ireland's cause is so just that it appeals of its own accord to the best feelings of "the patriot, soldier, or lover."

Come, ye disconsolate (Extract xxxviii., page 216) is one of the Sacred Songs, from which we would hardly guess that Moore was, and always remained, a true son of the Church of Rome,—and that, too, at a time when apostasy would have greatly advanced his worldly interests.

LEIGH HUNT.—1784–1859.

On a Lock of Milton's Hair. Extract XXXIX., page 217.

Biographical Sketch.—James Henry Leigh Hunt was born at Southgate, Middlesex, in 1784, and early devoted himself to literature as a poet, essayist, and journalist. In 1808 he and his brother John began the publication of *The Examiner*, in which he wrote an article on flogging in the army, 1811, for which he was tried and acquitted; but the following year the brothers were sentenced to pay a fine of £500 each, and to be imprisoned for two years for a libel on the Prince Regent, the sting of which appears to have been their dubbing that gay Lothario "an Adonis of fifty." In prison he wrote his best production, the story of *Rimini*, and some other minor pieces. He enjoyed the friendship of Hazlett, Lamb, Coleridge, Byron, and Shelley; and in conjunction with the two last named he produced *The Liberal* in 1822, for which purpose he removed to Italy, where he lived for four years.

He quarrelled with Byron, and in 1828 he published his *Recollections of Byron*, in which he pharisaically shows himself more just than generous towards the failings of his former friend. His style was rapid and vigorous, but often rugged and obscure, and though a voluminous writer, he cannot be said to have produced any lasting impression on our literature; his *Autobiography* is still interesting, and perhaps the same may be said of his *Men, Women and Books;* his *Imagination and Fancy;* and his *Wit and Humor*. Died 1859.

Milton's hair was long and curly, more like the flowing locks of the Cavaliers than the short-cropped hair of the Roundheads. **Conquer death;** what has suggested this idea? **Blankey'd;** to what does this allude? **Delphic wreath**, the chaplet of bay or laurel; *see* Notes, p. 47. **Frail plant**, the body.

The Glove and the Lions.—(Extract xl., page 217). Hunt tells a story well in rhyme; there is a rapidity of movement and an air of reality about his compositions of this kind—*Abou ben Adhem*, for instance—that occasionally makes the reader think of Browning, though Hunt has neither the depth nor the obscurity of the great seer. The story is possibly founded on fact, and in any case Hunt deserves credit for having so carefully preserved the accessories of the scene. **King Francis I.** was engaged in war with Charles V. of Spain during the greater portion of his reign; he was more enlightened than his age, and was called the "Father of Letters" on account of the encouragement he gave to learning. **Lions strove;** combats of wild beasts, dog-fighting, and bull-baiting were common amusements of the age. Parse *sat* and *court* in the 2nd line. **De Lorge**, there is a town named Lorges, or Lorgues, in the department of Var in France.

Laughing jaws; explain. **Smother**, thick cloud of dust. **To prove his love**, to give a proof of it. **Rightly done!** This is fully in accord with the character of Francis, who was not more distinguished for his chivalry than for his common sense. Relate the same story in prose.

A Dirge, a composition of a mournful cast; an abbreviation of the Lat. *dirige*, the first word of the anthem, or antiphon, taken from *Psalms* v., 8; sung in the funeral service of the R. C. church. Mark the musical rhythm and beauty of the language. **Main**, the ocean. SHELLEY. *See* next Extract.

PERCY BYSSHE SHELLEY.—1792-1822.

THE CLOUD. Extract XLI., page 219.

Biographical Sketch.—PERCY BYSSHE SHELLEY was born of good family and connections in Sussex, 1792. From his childhood he was a believer, and from his boyhood an expounder of the most advanced principles of the revolutionary school. It was his firm conviction that almost all men were in a state of slavery,—capable, indeed, of rising to perfection, but held back by the slavish bonds of custom, of grovelling materialism, of despotism, above all, of faith; his mission he conceived to be the breaking of these bonds, and to this object he devoted all the ardor of a most sanguine, enthusiastic temperament, all the rich treasures of an intellect hardly inferior to that of Coleridge. Not only in his writings but in every act of his short, brilliant, misguided career did he enter his strong protest against the tyranny of old customs and beliefs; and he deserves at least the credit of having had the courage of his convictions and of having lived up to them. His advanced views drove him from Eton before his time; his avowed atheism expelled him from Oxford; and his contempt for social distinctions, shown by a most imprudent marriage to the daughter of a coffee-house keeper, estranged him from his family and friends. Shortly after the birth of their second child, 1812, the ill-assorted pair separated, and Shelley showed his respect for public opinion by immediately proceeding to the continent with Mary Wolstonecroft Godwin, the worthy daughter of the author of "Caleb Williams." They were, however, married four years later, on hearing of the suicide of Mrs. Shelley; and took up their residence permanently in Italy, because Shelley was, or pretended to be, afraid of being deprived of the guardianship of their infant son, the Lord Chancellor having very properly refused to allow him to exercise parental authority over the children of his first marriage. In Italy they were on intimate terms with Lord Byron, Leigh Hunt, and the ill-fated Keats, in whose memory Shelley wrote the *Adonais*, one of his best productions, and worthy of ranking with Lycidas and In Memoriam among the finest elegies in literature. In 1822, while sailing across the Gulf of Spezzia, his boat capsized and he was drowned. Fifteen days later the recovered body was, according to his own wish, cremated on the shore, in presence of Lord Byron; he ashes were placed in an urn, and buried beside the remains of his friend Keats in the English Protestant cemetery at Rome.

His chief productions are:—*Queen Mab*, written at the age of eighteen, but retouched shortly after his first marriage, during a brief residence in the lake region with Wordsworth and Southey,—a wild, fantastic poem, representing the hollowness of all things and the need of regeneration by the destruction of all existing forms of faith; the *Revolt of Islam*, 1817, in twelve books, preaching the same doctrine as a necessity for all nations desiring to advance; *Peter Bell the Third*, 1819, a satirical attack on the conservatism of Wordsworth; *Prometheus Unbound*, suggested by the drama of Æschylus, and even surpassing him in admiration of the grand old Titan who first rebelled against the gods; *Hellas*, 1821, inspired by the struggle for Greek independence, and predicting a future of ideal glory for the liberated land. These, with the obscure *Epipsychidion* and the *Adonais*, are the chief of his longer poems, and they possess all the excellences and all the defects of the school to which Shelley and Keats belonged—the Spontaneous. In the many-sided revolt of the revolutionary poets against the unnaturalness of their predecessors, strong ground was very rightly taken against the polished diction and elaborate art of the Artificials; but the protest went too far, asserting that the poet is the unconscious agent through whom Nature or Inspiration speaks, that true poetry is not what he wills to utter but what he cannot help uttering, what is in fact Spontaneous. It is obvious that what is struck off in the white heat of fervid imagination must have an intensity and natural splendor that no Art can imitate, and that even the words, as they come burning from the heart, will often have a musical beauty and apposite fitness not to be attained by mere laborious effort; but it is equally obvious that nothing but a continuous miracle could ever produce a long, sustained poem of uniform excellence, without the aid of the constructive faculty which the new school desired to depreciate; the Spontaneous to be excellent must be brief:—hence not one of this school has produced a meritorious Epic or Drama; nor has Shelley produced any long poem of equal merit throughout; his only drama, the *Cenci*, is unfit for the stage, not only on account of the plot, but of the treatment (or rather lack of treatment), but it contains some lyrical passages of exquisite beauty, some gems that if removed from their setting would go far to establish the truth of the theory of Spontaneity. The same may be said of all his longer poems;—they each contain passages unsurpassed for richness of diction, fertile exuberance of imagination, correctness of proportion, and exquisite sweetness of musical rhythm, at once melodious and harmonious. But it is by their shorter poems, in which the theory had good chances of success, that both Shelley and Keats, the chief exponents of the Spontaneous theory, are and will be

best and most favorably known; it would be difficult to find more perfect lyric gems than the *Skylark* and the *Cloud* of Shelley, nor anything more perfectly beautiful in form than Keats' "Hyperion."

The Cloud admirably illustrates the qualities of Shelley's poetic genius, and is not tainted by any offensive obtrusion of atheistical opinions—its atheism is in fact negative, not positive; we have no positive assertion, but we have a tacit assumption of the non-existence of the Deity, we have loving mention of the Great Mother, but none of the Great Father of the universe. The imagery here is partly fantastic, partly imaginative; in some places the meaning is slightly obscure, to be found rather in the thought than in the words,—a peculiarity of Shelley's works that has gained for him the title of "poet of poets." The whole poem should be committed to memory, and each stanza paraphrased into clear prose form, so as to bring out the meaning thoroughly.

I. **When laid,** listlessly hanging. **Sweet buds**, sometimes carelessly misprinted *birds*, which would be almost unintelligible. **Rest—as she dances.**—Note the contrast between the temporary *rest* of the buds sleeping on the breast of Mother Earth and her constant motion as she whirls regularly (*dances*) "about the sun." **Flail,** a rude instrument for threshing grain. **Dissolve it,** let the hail fall in the form of rain; somewhat of an appropriation of the Sun's functions. **Laugh—in thunder,** a more gentle picture of the thunder than that in the next stanza.

II. **Domes groan** under the weight of snow. **'Tis my pillow**; the snow might with equal truth be described as wholly encircling the cloud, but note the connection in thought, 'night' suggests 'sleep,' which at once suggests a 'pillow' and the 'arms' in which to sleep. This assigning of personality to inanimate objects is characteristic of the natural school. **At fits,** more commonly "by fits" and starts. **This pilot**; electricity does play an important part, not fully ascertained, in motion of all sorts. **Lured**; note again the personal feelings assigned even to the lightning; the interaction of the electricity in air and Earth being represented as human "love." **Genii,** spiritual agents performing the duties needed for the government of the universe. **Remains** = dwells; cf. *Mansion.*

III. **Sanguine** = blood-red. **Meteor eyes,** flashing like meteors. **Rack,** broken and drifting clouds; from a Scandinavian root *rek* = drift, motion; cf. wrack, wreck, wreak. **Jag,** projecting broken edge. **Its golden wings**; what is the antecedent of *its?*

IV. **Strewn,** strown, scattered about. **Peep—peer;** point out the difference in meaning. **And these;** explain. Is this a weak ending?

V. **Burning zone—girdle of pearl,** the halos round the Sun and Moon. **My banner unfurl,** i.e., everything is hazy and indistinct when clouds overspread the sky. **Sunbeam-proof,** impenetrable by the Sun's rays. **Sphere-fire,** the Sun.

VI. Explain the first four lines. **Blue dome,** the color after rainstorms, supposed to be due to the absence of vapor. **Cenotaph,** empty tomb, a tomb in which the body is not buried, Gk. *κενός*, empty *τάφος*, tomb. **Unbuild,** by filling the empty space.

JOHN KEATS.—1795–1821.

ON CHAPMAN'S HOMER. Extract XLII., page 222.

Biographical Sketch.—JOHN KEATS was born in London, 1795. On leaving school he was apprenticed for five years to a physician, but found the unlovely drudgery of a surgeon's office utterly unendurable; for despite his lowly origin he was endowed with keen sensibility, vivid imagination, and a passionate love for beauty in all its manifold forms. Admiration for Spenser, and the encouragement given him by Leigh Hunt, determined him to risk his destiny as a poet, and his first volume of short poems appeared in 1817, followed soon after by *Endymion*, an expansion of a portion of Greek mythology. These early productions were disfigured by a certain affectation, which exposed him to the scathing criticism of the *Quarterly Review*, then edited by Gifford, whose critical appreciation of other beauties was blinded by the dashing vigor and intense earnestness of Lord Byron. In 1820 Keats published his third volume, containing *Lamia;* the *Eve of St. Agnes*, dealing with the superstitions and legendary lore of the Middle Ages; and *Hyperion*, a fragmentary interpretation of some of the early Greek myths. In these poems there is a marked improvement on his early efforts, and had he lived he would undoubtedly have more than justified the kindly approbation of Lord Jeffrey in the *Edinburgh Review;* but it was not to be. He was naturally delicate, and poverty and lack of friends had not afforded the comforts, had hardly afforded the bare necessaries of life; harsh criticism, too, had told with terrible effect on his loving, sensitive heart,—had "murdered" him, Shelley fiercely tells us in the preface to the

Adonais. He fell into consumption, and went to Italy in the vain hope of prolonging life; and dying there in the following year, 1821, he was buried in the Protestant cemetery at Rome.

Chapman's Homer.—George Chapman was born in 1559; educated at Oxford; published his first poem at thirty-five; translated Homer, Hesiod, Musæus, and the *Hymns;* wrote several tragedies, comedies, and aphoristic poems; and died at the age of seventy-five, in 1634. He was the contemporary of Shakspeare and Jonson, but we know very little of his life beyond the record of his indefatigable literary labors. His *Homer* has received the warm eulogies of Coleridge and Lamb, as well as Keats; and as a *poem* it fully deserves all that has been uttered in its praise, though as a *translation* it is unquestionably deficient in that rare combination of dignity and simplicity that are at once the charm of Homer and the despair of his translators. Homer has been many times rendered into English verse, the translators doing all that in them lay to reproduce the antique epic, each in the vernacular of his own day; hence we have as many Homers as we have periods of English literature, as many kinds of translation as we have had theories of poetry. Chapman's version is no exception; it is in the letter and the spirit of his age,—"romantic, laborious, Elizabethan,"—in other words, it is *not* Homer.

Cortez, Hernando, the conqueror of Montezuma of Mexico, in 1520, and discoverer of California, 1535, was born in 1485, and died 1547. **Darien.**—Describe its position accurately.

Grasshopper and Cricket. (Extract xliii., page 222.) Note the clearness and simplicity of the language, and observe that these effects are brought about mainly by the use of words of Saxon origin. It will be a useful exercise to compare these descriptions with any similar passages in Thomson, and note how far the simple directness of Keats surpasses the stilted grandiloquence of the earlier poet. Point out the figures of speech in both extracts.

THOMAS DE QUINCEY.—1785–1859.

Power and Danger of the Cæsars. Extract XLIV., p. 223.

Biographical Sketch.—Thomas De Quincey has told us a good deal of the story of his life in the *Confessions of an English Opium Eater*, and elsewhere, with an egotism that would be

intolerable were it not so superbly impudent. He was born in Manchester, 1785, and at first studied at Bath, whence he was, to his great disgust, removed to the Manchester Grammar School. He ran away to London, and lived there for many months in poverty so abject that the pangs of hunger and starvation brought on a disease in the stomach, to relieve which he resorted to the use of opium, and thus began to contract the terrible appetite so vividly described in the *Confessions*. Becoming reconciled to his guardians he went to Oxford in 1803, and remained for five years, acquiring a high reputation for the vast extent of his general information, profound knowledge of Greek, and extraordinary conversational powers. About 1808 he went to live at Grassmere, where he acquired the intimate friendship of Wordsworth, Southey, and Coleridge, his fellow-victim of the baleful effects of opium. Here he wrote his *Suspiria de Profundis*, *Templar's Dialogues*, and many others of his most successful and characteristic works. His style is remarkable for vivacity, clearness, melody, and polish; but much of his work is marred by an affected pedantry, an overweening egotism, and an obvious straining after effect. He died on December 8th, 1859.

The Cæsars, from which this extract is taken, is one of De Quincey's numerous works which is well deserving of careful study, not only for the excellence of its narrative and philosophic style, but for the clear insight it gives into the drift of the undercurrents in the history of the Roman Empire. **Metaphysically hopeless**; why did he not write *physically?* Explain the phrase.

Commodus did not ultimately escape the doom due to his detestable vices. He was poisoned and strangled, 192 A.D., by his concubine Marcia and two of his officers, Eclectus and Lætus; and was succeeded by Pertinax. **Herodian** flourished in the third century; he wrote, in Greek, a history of the empire from the death of Aurelius, the virtuous father of the infamous profligate Commodus, down to the year 238. **A slave**; Maternus. According to Gibbon (a much more accurate historian than De Quincey), he was a private soldier, and the rich and defenceless cities of Gaul and Spain were the theatre of his depredations. **The province** referred to here was the ancient Dacia, but *see* preceding note. **Consecrated bed-chamber**. The Roman emperors were deified, each receiving the title *Divus;* hence the chamber was the abode of the god, his "consecrated" shrine. **Cyprus** is a black fabric similar to crape, mentioned by Shakspeare and Milton; should the word be *cypress?* Give your reasons.

THOMAS ARNOLD, D.D.—1795-1842.

UNTHOUGHTFULNESS—Extract XLV., page 227.

Biographical sketch.—The name of Arnold is so familiar, and so many of the name have made themselves less or more celebrated in literature, criticism, and education, that it is not altogether unnecessary to guard the youthful reader against confounding one Arnold with another. Dr. Arnold, the greatest of modern schoolmasters, must not be confounded with the Rev. T. K. Arnold, author of several school-books dealing chiefly with classical composition; nor with Edwin Arnold, the gifted author of *The Light of Asia;* nor with his own son, Matthew Arnold, the critic, essayist, poet, and Inspector of National Schools; nor with another son, Thomas Arnold, the talented author of an excellent Manual of English Literature.

Thomas Arnold was born in 1795, at West Cowes, Isle of Wight, where his father held the position of collector of customs. Receiving his early education from a painstaking aunt, he went to Winchester at the age of twelve, and four years later matriculated and obtained a scholarship at Corpus Christi College, Oxford. At the University he enjoyed the friendship of Whately, afterwards Archbishop of Dublin; and his manly rectitude of conduct and of character secured him the respect and esteem of all his contemporaries. Seldom has there lived a man who had less of the outward show of a saint, but seldom indeed has there been one more deeply imbued with the essence of true religion. It pervaded his whole life, and it irresistibly influenced the lives of all with whom he came in contact.

He left Oxford in 1819, and settled at Laleham, near Staines, where, for the next nine years, he spent his time chiefly in superintending the studies of youths preparing for the University, and, during the last year or two, in historical studies on the lines laid down by Niebuhr in his Roman History, 1827. The head-mastership of Rugby, one of the great Public schools of England, becoming vacant, Arnold was induced to apply for the position, and in December, 1827, he was elected. In the month of August following he entered on his new duties, and it is not too much to say that never has a wiser choice been made by the trustees of any institution of learning. In one of his testimonials it was predicted that if elected "he would change the face of education all through the Public schools of England." He did so, but he did far more; he revolutionized the scholastic profession, and introduced a system of discipline that has been productive of the greatest and most lasting benefit throughout the schools of Christendom. A brief

sketch of his peculiar method will be found in Extract LXXII., page 350, from the pen of one of his favorite pupils; but perhaps a better idea of the effect produced by the new mode of discipline at Rugby will be gathered from the pages of that admirable book for boys, *Tom Brown's School Days*, by Tom Hughes, another of Dr. Arnold's Rugby boys.

A *History of Rome*, a well annotated edition of *Thucydides*, and some volumes of *Sermons* and *Lectures*, are enough to show how great a name Arnold might have made for himself in literature, had he devoted himself exclusively to a literary career. In 1841 he was appointed, by Lord Melbourne, to the professorship of Modern History at Oxford; but he had only delivered a few lectures when he was suddenly cut off in the very prime of life by an attack of *angina pectoris*, one of the most excruciating of diseases. He died on the 12th of June, 1842, and was buried under the altar in the chancel of Rugby chapel.

UNTHOUGHTFULNESS.

Arnold's sermons, preached to the Rugby boys in the chapel attached to the school, are models of what sermons to boys ought to be; and the present discourse is an excellent example of his usual style when addressing the pupils in their collective capacity. The school sermons were rather familiar lectures than formal sermons; they treated of all topics on which it was right that the hearers should be warned or instructed; and they dealt with these topics in such a way that many a pupil who would have been repelled by the formalism of a regular sermon, found himself irresistibly attracted by the simplicity, the earnestness, and the moral grandeur of the arguments addressed to his understanding, and appealing, at every step, to his higher and better nature. Arnold never talked over the heads of his audience on the one hand, nor did he fall into the opposite, and no less hurtful, extreme of treating his young hearers as babes, incapable of understanding sound reasoning on topics of the last importance. The object aimed at in this lecture was one very near and dear to the heart of the Rugby headmaster — the cultivation among his boys of "a spirit of manly, and, much more of Christian thoughtfulness." The development of individual character he held to be the most important function of a great Public school; and the noble example of manly piety that he gave in his own daily life, supplemented by the chapel lectures, did more to raise the moral tone of the school than all the other influences that had been brought to bear on this object.

Note the clearness with which the several propositions are enunciated in the lecture, and the conclusiveness of the reasoning by

which they are established. Sharp antitheses are characteristic of the style, and several climaxes lend point and interest to the reasoning. Observe, also, that he does not attempt to wheedle or cajole his pupils into a pretended love of the right, and see how affectionately he reckons himself as one of them, "*we* must beware of excess," etc. A careful study of the extract will repay the reader, and in connection with it the extract from Dean Stanley's Life, commencing on page 350, may be read with great advantage.

Folly.—The etymology of the word is significant; it is derived from an old French word, *fol* (*fou*), and that from Lat. *follis*= *bellows*,—so that the *fool* is literally a *wind-bag*.

Most universal evils—*Universal* is used here in the sense of *wide-spread*, but the word should not be compared. Why not? Note the abruptness with which the speaker plunges at once *in medias res*, and how, having thus arrested the attention at the outset, he rivets it by the amplification of his definition—**it takes in**. In what sense is this phrase employed here?

Clever, prudent, sensible, thoughtful, and wise.—Show by an exact definition of each word that this is a true climax. *Clever* is a corruption of an old English adjective, *deliver* — nimble, and has possibly assumed its present spelling from being confounded with another old word, *cliver* = ready to seize. The derivation given in Webster is untenable.

Confusion between ignorance and innocence.—Language abundantly illustrates the extent to which this confusion has prevailed, though in a direction somewhat different from Arnold's view; the word *innocent*, for example, which is literally = *not injuring*, has come to be used as a synonym for a *fool*, as though the right use of reason were to enable us to injure one another. *Simpleton*, *silly*, and many other words, afford examples of the same tendency.

You do not lessen, &c.,—the indefinite second person presents the thought more forcibly than the common, *one does not*, &c.

Wisdom—cunning—the distinction is well brought out in the text. *Wisdom* being=*wise doom*, i.e., wise judgment, discretion; whereas *cunning* (A.S. *cunnan*=to know) is merely knowing, and is applied with equal propriety to the knowingness of the fox, and to the craftiness of the savage. Whether the madman is as cunning in real life as he is represented in sensational fiction is at least doubtful.

Mark the deep earnestness and directness of application to the various characters of boys throughout the remainder of the lecture.

Notions of boys, about what is right and wrong.—Nothing gave Arnold greater trouble in his work of reformation at Rugby than the foolish prejudices of the boys, fostered by the tra-

ditions of the school. Readers of *Tom Brown* will see the marvellous tact, patience, and firmness with which the Doctor combated these "foolish, commonplace notions."

Works of amusement.—If it was necessary to warn the boys at Rugby against works that were "not wicked for the most part," how much more necessary is it now to guard against the fatal influence of the "books of downright wickedness," so common at the present day!

Gorged = stuffed to repletion. Lat. *gurges* = throat. The metaphor is taken from the habits of the lower animals, and of savages.

The remedy rests—with each of you individually—this is exactly in accordance with Arnold's plan of dealing with evil at Rugby; instead of foolishly trying to stamp it out by his own authority, he appeals to the higher nature of his hearers, reminds them of their "responsibility in the sight of God," and then leaves the matter with Him and their own awakened consciences.

John Keble was born at Fairford, in Gloucestershire, in 1792, and was educated at Oxford, where he obtained a Fellowship in Oriel College, and was chosen professor of poetry in 1833. He was an able leader in the Tractarian Movement, which owed as much to his gentle piety as to the ardent zeal of Dr. Pusey. In 1827 he published *The Christian Year*, a series of devotional poems suitable for the circle of religious seasons in the Christian Church throughout the year. The work has passed through more than fifty editions, and few Christian families are without a copy. The *Lyra Innocentium*, 1846, is only less popular than the former work. On Keble's death, in 1866, a sum of upwards of £50,000 was raised by subscription for the erection of a college at Oxford to perpetuate his honored name.

Name and describe the kind of argument contained in the extract.

THOMAS HOOD.—1799–1845.

THE BRIDGE OF SIGHS. Extract XLVI., page 234.

Biographical Sketch.—THOMAS HOOD was born in London, in 1798 or 1799, and early in life began to devote himself to literary pursuits. In 1821 he was made sub-editor of the *London Magazine*, and thus became intimately acquainted with Lamb, Hazlitt, Talfourd, and other celebrities of the world of magazines

His *Whims and Oddities* appeared in 1826, and in the following year he published a volume of poems, of which the best known is the exquisite *Plea of the Midsummer Fairies*. His *Comic Annual* and a novel, *Tylney Hall*, added to his reputation; but the climax of his popularity was reached in 1843, when his two best and most characteristic poems appeared in the pages of *Punch*. These were the world-renowned *Song of the Shirt*, and its sadly pathetic companion song, *The Bridge of Sighs;* if he had never written another line than these, the world would scarcely let his name perish. Pathos, sensibility, chivalrous pity for the weak or downtrodden, and an indignant loathing of wrong and oppression were the salient features of the man, and they have left their impression on all his works. His style is peculiarly his own, flashing with the most brilliant wit, melting with the tenderest pathos, full of the most astonishing surprises; the reader is compelled to be forever on the alert, for no matter how the sentence may begin, he can never foresee whether it will end by making his eyes to flow over with tears of compassion, or his sides to shake in a convulsion of irrepressible laughter, Shortly before his death from disease of the lungs, in 1845, Her Majesty granted him a pension of $500 a year, which was afterwards continued to his widow.

The Bridge of Sighs was suggested by an incident that came under the author's personal observation; and, unhappily, such sad incidents are only too common, nor is the Thames the only river that is spanned by a Bridge of Sighs. The rhythm is dactylic, each line consisting of two dactyls, or dactyl and spondee, or dactyl and accented syllable; a few lines begin with a redundant syllable, or *anacrūsis*. Note how admirably the versification is adapted to the wild insanity which forms the subject of the poem.

Cerements, or cerecloths, cloths dipped in melted wax; with which dead bodies are covered when about to be embalmed, Lat. *cera*, wax.

p. 231. **For all slips**, notwithstanding all errors. **One of Eve's family**, a woman, too, as Eve was, and therefore having a claim on us. Note the skill with which this doctrine of universal brotherhood and responsibility is taught throughout; and observe how vividly the scene is forced upon us by a few realistic touches: —the clinging garments from which the water drips constantly, those poor lips of hers oozing so clammily, her fair auburn tresses escaped from the comb, the limbs beginning to stiffen too rigidly, "and her eyes, close them, Staring so blindly! Dreadfully staring Through muddy impurity." Collect the particulars by which he brings the act of suicide itself vividly before us.

A Parental Ode to My Son. (Extract xlvii., page 237.) The character of the extract speaks for itself. Special care should be taken in reading it, so as to bring out the difference between the supposed ode itself and the parenthetical interruptions. What peculiarity of Hood's style and genius is exemplified in the poem?

Elf.— Make a list of the words of somewhat similar meaning applied to the child; give their derivations; and distinguish their meanings. **Puck**, the most mischievous of the fairy tribe in the *Midsummer Night's Dream*. **Elysium**, the abode of the blest after death, hence any scene of happiness. **Breathing music like the South**; this is Pope's substitution for the old reading, *sound*, in Shakspeare's *Twelfth Night:*—

> "Oh! it came o'er mine ear like the sweet south
> That breathes over a bank of violets."

THOMAS CHANDLER HALIBURTON.—1796-1865.

METAPHYSICS. From "TRAITS OF AMERICAN HUMOR."

Extract XLVIII., page 239.

Biographical Sketch.—THOMAS CHANDLER HALIBURTON was born at Windsor, Nova Scotia, in 1796, of an old Scottish family; and throughout his life he was remarkable for that shrewd, dry, "pawky" humor so eminently distinctive of his ancestral nationality. Graduating with high honors at King's College, in 1824, he embraced the law as a profession, built up a large practice at Annapolis, and at the early age of thirty-two, was appointed Chief Justice of the Common Pleas, whence he was transferred to the Supreme Court in 1840. As member for Annapolis county, in the Legislative Assembly of Nova Scotia, he was distinguished for brilliancy as a debater and comprehensiveness in dealing with questions of general interest to the colony,—qualities which re-appear in his more serious published works, the *Historical and Statistical Account of Nova Scotia*, still a standard authority, and the *Bubbles of Canada; a Reply to the Report of the Earl of Durham*, in which his powers of ridicule and invective are brought into play with excellent effect. It is, however, as a humorist and moralist that he is best known; and it is safe to say that the doings, sayings, and opinions of Sam Slick will continue to delight and instruct all who make his acquaintance, as long as men will continue to be capable of appreciating the combination of impudence, shrewdness, cuteness, and sagacity with wit, humor, drollery, and good-nature

that goes to make up the *tout ensemble* of the typical Yankee. Haliburton deserves the credit of having opened the rich mine of purely Yankee humor, from which so many American humorists have since dug such a plentiful 'out-put' of rich and sparkling, though crude and unpolished, native ore. Sam Slick runs through a whole series of volumes, in *The Clockmaker*, dealing with local politics and domestic institutions, rising to higher flights in his *Wise Saws and Modern Instances*, deliciously awkward in the unnatural pomp of *The Attaché* at the Court of St. James, again reaching his naturral level in his *Sayings and Doings, together with his Opinions on Matrimony*, and his adventures *In Search of a Wife*, but under all circumstances the same cool, calculating, unabashed, and always humorous Yankee. In 1856, Haliburton resigned his position in Nova Scotia, removed to England, where he entered parliament for a short time, and died in 1865.

METAPHYSICS.

The *Traits of American Humor*, from which the extract is taken, is a collection of comic stories and sketches, exhibiting the peculiar raciness of American humor, and told with that inimitable grace and mastery of dialect in which Haliburton has few rivals among the story-tellers. The object in view throughout the extract is three-fold: besides expressing his own general contempt for Metaphysics, a contempt not at all uncommon among lawyers, he designs to show:—first, the absurdity of attempting to teach metaphysical propositions without thoroughly comprehending them; next, the difficulty of making metaphysical subtleties plain to people of mere ordinary, untrained, matter-of-fact intelligence; and lastly, the pernicious folly, if not worse, of those learned theologians—not yet altogether extinct—who would dole out the refuse of metaphysical husks and chaff to souls hungering for the gospel bread of life.

Sobersides.—Note how well the names and the language are fitted to the different characters. **Entities,** things that have an independent existence apart from any material object in which they are generally found, e. g., the spirit is an *entity* existing independently of the body; **quiddities,** the properties or qualities that make a thing *what* it is as distinct from other things: **Nominalism and Realism** divided the Schoolmen of the 11th and 12th centuries into hostile camps, frequently engaged in mortal strife to settle the question, whether universal terms (i. e., common nouns) represented *names* or *things;* the Nominalists held, for instance, that the term 'triangle' was a mere *name*, and did not

necessarily imply the existence of a standard, typical triangle,—that no such general notion, idea, or conception as an abstract triangle had any separate existence apart from some particular triangle, but was in fact a mere mental conception, or product of the mind, in short, *a name:* the Realists held the very opposite view, and regarded this as a most dangerous and deadly heresy; for if conceptions represented by universal terms were not attached to *real existences*, or things, they would depend on the mind of him who conceived the notion, and so the conceptions of truth and justice would be as numerous as are the minds in the universe, the absolute foundations of right and wrong, of virtue and vice, would be confounded and overthrown, and vice and sin would inevitably triumph: **free-will and necessity**, or theologically speaking, free grace and predestination, inflamed the zeal of narrow-minded bigotry to a much fiercer heat a century ago than, thank heaven! they are ever likely to do again. **Moliere** (1622-1673), was born in Paris, studied under Gassendi, the philosopher, was for six years *valet-de-chambre* to Louis XIII., when he adopted the profession of a comedian, in which he became highly distinguished, both as actor and author. His plays are remarkable for their wit, vivid delineation of character, and fidelity to nature.

p. 240. **Like all possest,** like one completely possessed by demoniacal agency. **Syllogise,** reason in strict conformity to the rules of syllogisms in logic. **Metaphysics**, &c. *See* Webster's Dictionary: note that the Doctor's definition is strictly accurate; how, then, is it faulty as a definition? Does he seem to understand it himself?

p. 241. **That is a point,** etc. Note the sly humor with which the grandfather, who obviously sees the uselessness of the discussion, pokes his quiet fun at the all-unconscious divine; *see* below, the speech beginning "That is true," where the old gentleman proceeds with serio-comic gravity to reason, in good syllogistic style, that actual "digging for the foundation" would settle the question of whether the earth exists or not,—an argument taken as perfectly serious by the Doctor. **Why, who,** etc., runs in the original edition:—"Who the dogs ever doubted that?" which shows more clearly than the reading in the text that Uncle Tim is decidedly beginning to lose his temper. "**Heigh! Betty Martin,**" a token of scornful incredulity, still preserved in the vulgar but expressive slang, "all my eye and Betty Martin!" **Bishop Berkeley,** etc. Not merely the Doctor, but Haliburton himself here falls into the common misconception of Berkeley's Idealism; *see* Biographical Sketch, p. 62, where it will be seen that Berkeley never even dreamed of preaching such absurdity as is here attributed to him. Show that the Doctor's position

is unsound, and that he contradicts himself, even on his own incorrect view of the Ideal theory.

p. 242. **Sensation**; the Metaphysics gets somewhat muddled here by the introduction of Locke's theory that from sensation and reflection we get all our ideas. **Spectacles**; observe how the humor is heightened by making the hearers take everything in its literal meaning, and each strike into the conversation wherever an opening occurs that appears to be clearly within their comprehension. **Descartes—whirligigs.** Réné Descartes (1596–1650) was born in Touraine, France, educated at the Jesuit College of La Flèche, and after spending some years in military service under the Prince of Orange and the Duke of Bavaria, retired to Holland, where he spent twenty years in the study of mathematics, science, and metaphysics. In his desire to establish philosophy as a demonstrated science he began by doubting everything till he reached a basis where doubt became impossible; this basis of certainty he found in his own self-consciousness, and enunciated in the incontrovertible formula, "*Cogito, ergo sum.*" He did *not* explain perception, nor any other *mental* operation by his theory of *Vortices* ("whirligigs"); what he did explain by it was everything connected with *physical* phenomena, the causes of which he found in the rotary motion of molecules round an axis—motion excited by the direct intervention of God, the source of all motion. It was his doctrine of *Assistance*, that is the assistance or co-operation of Deity, that accounted for the communion existing between the immaterial, and therefore immortal soul, and the material body. **But does the world,** etc. Very appropriately, it is the schoolmaster that brings him back to his text. **Hocus-pocus,** a mystification, a juggler's trick; the derivation is unknown, but *see* Webster for some guesses, which Skeat pronounces to be ridiculous. May it not be juggler's Latin, formed ignorantly by adding the common ending *us* to the ablative *hôc*, 'by this means,' 'this is the way,' 'so?—the *pocus* is merely a fanciful reduplication of the *hocus;* cf. hoax.

p. 243. **Doubt is,** etc., as it was in the case of Descartes, *see* note above. **I see into it.** Why does Aunt Judy think so? **Spiritual—corporeal**; the Cartesian system asserts a clear distinction between the two, the soul being immaterial and existing independently of the body, though connected with it during life. Note Malachi's rich confusion of the meanings of the words—he was a "sixteenth *corporal*," and in his *spiritu*ality he "carried *grog* to the drummer."

p. 244. **Dribbled,** a diminutive of drop, or drip; **worm of a still,** the long twisted tube in which the vapor of the distilled essence is cooled to the liquid state. **Goes into the abstract?**

The *form* of Uncle Tim's question is probably suggested by the thought of what becomes of a thing when it goes into the still. The Doctor seems to have a fair, though somewhat hazy, idea of what an *abstraction* is, but he finds it very difficult to make it clear to his hearers; an abstraction is a conception of the several *qualities*, or properties, common to all the individuals of a class; for instance, by abstracting (that is, taking away) in our minds all the qualities of a man which are not common to all men, we arrive at the abstraction, or abstract conception, of what is indicated by the word *Man*.

p. 245. **A red cow?** Could there be an "abstraction of a red cow?" Give reasons for your answer. **Eidolon**, image, Gk. *εἴδωλον;* give any English derivatives of the word. **Fantastical**, imaginary, created by the imagination. Is the word used here correctly? **Accidental**, non-essential, not necessarily belonging to.

Emerson. *See* Extract lviii. **No great—no small**; how far do you consider this proposition true? *See* Notes, p. 81. What system of philosophy is taught in the extract? The metre is Trochaic, the initial *And* in l. 3 is redundant, i.e., an anacrusis.

SAMUEL LOVER.—1797–1868.

INDIAN SUMMER. Extract XLIX., page 246.

Biographical Sketch.—SAMUEL LOVER, poet, painter, musician, dramatist, and novelist, was born in Dublin, 1797. In 1828 he was elected as an Academician of the Royal Hibernian Society of Arts; but it is as a delineator of the comic side of Irish character that he is best known, and in this rôle he is inimitable. His *Rory O'More* and *Handy Andy*, though somewhat extravagant and improbable in plot, are beyond all praise for the fidelity with which they portray the manners and customs of a class of Irishmen now fast disappearing. The shrewd mother-wit of *Rory* and the ludicrous blunders of *Andy* are so vividly brought out that every reader almost feels as though he must have been personally acquainted with them. Some of Lover's songs, set to music of his own composing, have attained a wide and permanent popularity, such as *Molley Carew*, *Molly Bawn*, *Rory O'More*, *The Four-leaved Shamrock*, and *The Angel's Whisper*. In 1847 he visited the United States, returning to England the following year. In 1858 the *Lyrics of Ireland* appeared; died 1868.

Indian Summer is scarcely a fair specimen of Lover's lyric poetry; he is, in fact, never at his best unless when he is handling some national subject, admitting of humorous or of pathetic treatment. The name is derived from the idea that this interregnum in the weather is a kind provision of Nature, to give the improvident Indian a last chance, as it were, of preparing against the rigors of the fast approaching winter; the corresponding season in Ireland used to be, very significantly, called the Poor Man's Harvest, because, the early season being devoted to the harvesting of his master's crops, this was his only chance of gathering in the produce of his own little patch of land. **And thus**, etc. Note the tendency to deduce a lesson in life from external nature, so characteristic of the Irish poets; it is very common in Moore's Melodies.

WINTHROP MACKWORTH PRAED.—1802–1839.

To HELEN.—(July 7th, 1839.) Extract L., page 246.

Biographical Sketch.—WINTHROP MACKWORTH PRAED was born in London, 1802, and educated at Eton, where Macaulay was one of his school-fellows, but in a higher form. They may both be said to have begun their literary careers here, each being a contributor to the school journal, the *Etonian*. From Eton, Praed went to Trinity College, Cambridge, where he became a prominent member of the "Union," or University Literary and Debating Society. In 1829 he was called to the bar, and entered parliament in the following year as Conservative member for the borough of St. Germains, since disfranchised. As a writer of *vers de société* he has rarely been equalled, and in some of his ballads he has caught the genuine ring and spirit of the old English ballad, so successfully imitated by his brilliant fellow-student. *Marston Moor* is enough to show how high was his literary capacity, and to make us regret that he has done so little in a field from which a longer life might have enabled him to reap an abundant and valuable harvest. He died on July 15th, 1839, at the early age of thirty-seven.

To Helen was written but one short week before his untimely death, a circumstance which deepens the touching pathos of a poem exquisitely tender and pathetic in itself. **Sore bested**, or bestead, sorely situated, circumstanced. **Fractious chair**; note the transferred epithet; point out another instance in the extract.

LORD MACAULAY.—1800–1859.

HORATIUS : A LAY MADE ABOUT THE YEAR OF THE CITY CCCLX.

Extract LI., page 247.

Biographical Sketch.—THOMAS BABINGTON, first and last BARON MACAULAY, OF ROTHLEY, or Rothley Temple, in Leicestershire, was born there, in the year 1800. His father, Zachary Macaulay, a stern upright Presbyterian of Scottish lineage, was the zealous associate of William Wilberforce, Thomas Clarkson, and Granville Sharp, in their philanthropic efforts for the abolition of slavery; and thus the boy was early brought into familiar contact with men of high moral rectitude, and a dignified gravity of demeanor, that undoubtedly influenced his own character and deportment in the same direction. From infancy he was marked by a courtly stateliness of carriage and of language so serious that it scarce provoked a smile; while his precocious passion for reading, and the phenomenal development of his faculty of memory excited both the wonder and the hopes of his family and friends. His career at Eton and at the University of Cambridge was exceptionally brilliant, the literary and rhetorical bent of his genius being displayed in Prize Poems, youthful contributions to the *Etonian*, and eloquent bursts of oratory in the debating room of the Cambridge "Union." He graduated in 1822, was elected a Fellow of his College, Trinity, in the following year, and immediately began to devote himself seriously to literature, notwithstanding his entering himself at Lincoln's Inn as a student in the legal profession. *Ivry*, a spirited ballad of the Huguenots and Henry of Navarre, was his first serious composition. It appeared in 1823 in Knight's *Quarterly Magazine*, and was soon followed by other contributions to the same periodical. In 1825 his connection with the *Edinburgh Review* began; his first article in its pages was the celebrated essay on *Milton*, which at once marked him out as one of the ablest prose writers of the day. An article on the ballot commended him to the notice of Lord Lansdowne, through whose influence he entered parliament in 1830, as member for Calne in the Whig interest. Four years afterwards he was made president of a law commission for India, and obtained a seat in the Supreme Council at Calcutta. His residence in India for the next few years gave him the opportunity of acquiring an extensive knowledge of Indian affairs, with which he subsequently enriched his brilliant essays on *Warren Hastings* and *Lord Clive*. Returning to England in 1838 he was elected to parliament as

member for Edinburgh, and continued to represent that important constituency till 1847, when he quarrelled with the electors on some religious questions, and consequently lost his seat. In the meantime, besides attending diligently to his parliamentary duties, he had been busily engaged as an author, contributing critical and historical essays to the 'Edinburgh,' writing biographies for the Encyclopædia Britannica, and above all composing the great *History of England from the Accession of James II.*, which has made his name immortal. The first two volumes appeared in 1849, the third and fourth in 1855; but the fifth was not published till some time after his death in 1859, and then only in an incomplete state, breaking off at the general election of 1701. From the very first its success was great beyond all precedent, and the pecuniary results must have been highly gratifying to the author, one cheque of his publishers representing no less a sum than $100,000. The *History* is written on an original plan of historical composition; it is enriched by the insertion of those minute details which constitute the chief charm of historical romance, and the interest of the narrative is heightened by all the embellishments of local coloring, picturesque grouping, antithetical arrangement, and dramatic presentation of the characters. His marvellous memory supplied him with an infinite number of examples for comparison or for contrast, and presented to him at one glance all the acts and circumstances of each of the individuals whose deeds he had under consideration: hence he is unrivalled in the delineation of character, unapproached in historic description; the deeds of the past are presented with a thrilling vividness, the actors stand out on the historic stage with a realistic individuality hitherto unknown. His chief faults of style are too great a fondness for antithesis and for climax, and these sometimes lead him into error and injustice; to point a sharp contrast he often blackens a character already dark, or lightens the tints of a favorite beyond the shade that justly belongs to him; to cap a towering climax he sometimes indulges in extravagant exaggeration, or even trusts to his fancy for his facts, and to his imagination for his illustrations. For external nature he seems to have cared little, he seldom indulges in a description of physical phenomena, but in the representation of the world of action he is thoroughly at home; he is equally at home in the difficult art of imparting interest to the statement of a logical chain of reasoning,—few professors of logic could, for instance, have surpassed, or even equalled, the lucid perspicuity with which he has arranged the arguments in favor of his theory as to the identity of Junius. "Clearness, purity, and strength" are his distinctive features, and these pervade all his works, his *Lays of Ancient Rome* no less than his *Critical and Historical Essays*, and

his imperishable *History*. In 1857 he was raised to the peerage of Great Britain, but did not long survive the acquisition of the honor; died in 1859.

HORATIUS.

This spirited lay is an attempt (and a highly successful one) to reproduce what we may suppose to have been the general style, spirit, and matter of one of the old legendary ballads, from which, it is now generally held, Ennius and Fabius Pictor drew the materials for their accounts of the early history of Rome. The Defence of the Bridge was always, we may be sure, a favorite theme with the Romans; two versions of the story existed, and Macaulay's conjecture is probably correct,—that there were two old ballads also, recounting the separate forms of the legend, the one, followed by Polybius, relating that Horatius alone defended the bridge, and met a hero's death in the yellow waters of the Tiber, the other, followed by Livy, telling of the help given by his comrades, and the honors conferred on the hero by the people in the fulness of their joy. The legendary character of the early Roman history has been fully established by Niebuhr, who tells us, among other unpalatable truths, that not a single incident of the war with Porsena can be regarded as real history, but the literary value of the ballad does not depend on its adherence to the Gradgrind facts of real history, and even though these old legends do not relate a single incident exactly as it occurred, yet are they well worth careful study for the light they incidentally throw on what would otherwise be impenetrable darkness, and for the vivid pictures they give of former states of society. These and other features of our old English ballads are admirably reproduced by Macaulay in the *Lays*, and in the ballads of *Ivry*, *Naseby*, and *The Armada;* observe especially the graphic ruggedness of the style and language, the sudden transitions from indirect to direct narrative, the repetitions of words and phrases, the persistent recurrence of the same epithets, and the rapid movement of the story from the abrupt opening down to the triumphant close. Note, too, how skilfully he contrives, by a few happy descriptive touches, to impart interest to a mere catalogue of names, confessedly one of the most difficult of themes, and the least susceptible of poetic treatment.

Lars is not the name of an individual, but of a title, 'ruler,' 'lord;' the gen. is *Lartis*, but when the dental is dropped it means 'god,' *Lar*, pl. *Lares*,—just as ἄναξ, pl. ἄνακτες = kings, but ἄνακες = gods, 'the Dioscuri'—**Porsena**, al. Porsenna; Niebuhr declares Martial guilty of a blunder for writing Porsĕna, as

Macaulay does, but Horace also makes the penult short, and it is probable we ought to read *Porsenna* in Virgil, Æn. viii., 646, "Porsena jubebat." The ending *-na* was common in Etruscan names, cf. Vibenna, Mastarna, Verbenna. **Clusium** (*Chiusi*) was one of the most important towns in Etruria, and was at this time at the head of the confederacy formed by the twelve chief towns of the district; it was situated on a hill near the Clusine Lake, a stagnant marsh connected with the Clanis (*Chiana*), which drains a valley so flat that it has two outlets, one into the Arnus and the other into the Tiber, though it formerly drained into the latter only. **Nine gods**, who, according to the Etruscan belief, had each the power of hurling the thunderbolt; the Romans called them "Dii Novensiles," but we only know the names of seven of them. **Tarquin**, Superbus, the last of the seven kings of Rome, expelled 244 A.U.C.; several attempts were made to restore him:—(1) by a conspiracy at Rome, concocted by ambassadors from Tarquinii, in Etruria, for their connection with which Brutus, the consul, put his own two sons to death; (2) by the Tarquinians in arms, aided by the Veientes; (3) by the Etrurians under Porsena, during which several famous exploits occurred—the Defence of the Bridge, the heroism of Mucius Scævola, and the escape of the hostages, Clælia and her companions, from the camp of Porsena, by swimming across the Tiber; (4) by the Latins, under Tarquin's son-in-law, Octavius Mamilius of Tusculum, during which was fought the celebrated battle of Lake Regillus.

p. 248. **Lordly Volaterræ** (*Volterra*), "scowls" from the top of a hill 1,700 feet high, and was so strongly fortified that it stood a siege of two years before Sulla could reduce it; the ruins are still in a high state of preservation. **Sea-girt Populonia**, stood on a promontory opposite the island of Ilva (*Elba*). **Pisæ** (*Pisa*), famous for wheat and wine, was on the Arnus, and was formerly only two, but is now six miles from its mouth. **Massilia** (*Marseilles*), near the mouth of the Rhône, was a colony of Phocœa in Asia Minor, 600 B.C.; though possessed of a considerable naval power it is doubtful whether she had at that time begun to employ "triremes," i. e., vessels with three banks of oars arranged in parallel tiers one above the other; **fair-haired slaves**, the Celtic inhabitants of the country north of her. **Clanis wanders**; explain the force of this expression; *see* Note on Clusium above. **Cortona**, nine miles north of Lake Thrasimenus, was fortified by Cyclopean walls and towers. **Auser** (*Serchio*), once a tributary of the Arnus, now flows directly to the sea. **The Ciminian hill** is the northern boundary of the *Campagna*. **Clitumnus** is a small stream draining a fertile valley in Umbria. **Volsinian mere** (i.e., marsh) took its name from the town of Volsinii (*Bolsena*). **Arretium** (*Arezzo*) stood in the valley of the Arnus.

Umbro (*Ombrone*), a small stream. **Vats of Luna**, on the River Macra between Etruria and Liguria, was famous for wine, cheese, and *Carrara* marble; **must**, Lat. *mustum*, is the fresh juice of the grape pressed in the manner described in the text. **Prophets**, the *haruspices*, or diviners, of Etruria were famous for their skill. **From the right**, like the Hebrew and old Phœnician.

p. 249. **Nurscia**, properly *Nortia*, was the Etruscan goddess of Fortune. **Tale**, number. **Sutrium** (*Sutri*), thirty-two miles north of Rome. **Trysting**, meeting in good faith, cf. trust. **Mamilius**, Octavius, son-in-law of Tarquin, lived at **Tusculum** (*Frascati*) on the Alban Hills about fifteen miles south-east from Rome. **Yellow Tiber**, the "flavum Tiberim" of Horace, colored by the soil washed down from the hills. **Champaign**, Lat. *campanus*, flat country. **Folks**, *folk* was the plural in Shakspeare; is *folks* correct? **Skins of wine**, generally goat skins. **Kine**, account for this form. **Tarpeian** received its name, according to the legend, from the betrayal of the citadel by Tarpeia (daughter of Tarpeius, the commander) to the Sabines, in the reign of Romulus; it was on the side of the Capitoline looking toward the Forum, and was then seventy-five feet high, now thirty-five feet, the difference being due to the elevation of the soil by the accumulation of rubbish. **Fathers**, the Patres, or Senators. **Crustumerium**, on the borders of the Sabine territory. **Verbenna**, *see* Note on Porsena, above. **Ostia** (lit. mouths), the ancient port of Rome at the *mouth* of the Tiber. **Astur**, "lord of Luna." **Janiculum**, a fortified hill on the right, or western, bank of the Tiber, reached from the city by the Sublician Bridge.

p. 250. **I wis**, as here given, must be taken as the first personal pronoun *I* and a verb *wis* (know, guess); but there is no such verb; it is a corruption of the adverb *iwis* = *ywis* = *gewis* = 'certainly'; *iwis* came to be written with the prefix *i* separated from the adj., thus, *i wis*, and the prefix being frequently written as a capital (*I wis*), the adverb very soon and not unnaturally grew into a pronoun and verb; *see* Skeat. **Consul**, one of the two chief magistrates chosen by the Romans to rule after the expulsion of the kings; the consuls for this year were Valerius Poplicola and Horatius Pulvillus. **Gowns**, togas. **Standing**, a sure sign of urgency. **River-gate**, the gate at the end of the Pons Sublicius, the only bridge then crossing the Tiber; it was built on piles and constructed entirely of wood, bolts, pins, and everything about it, for some unknown superstitious reason. **Lucumo**, chief, lord, not so high a title as Lars. **Four-fold**, made of four thicknesses of hide. **Tolumnius**, an hereditary

name of the kings of Veii. **Thrasymene** lake (*Lago di Perugia*) witnessed the defeat of a Roman army in the second Punic war. **All the war**, all the troops and arrangement for the battle, cf. Cæsar's "Summa belli." **Car**, chariot.

p. 251. **Sextus**, Tarquin's third son, whose brutal outrage of Lucretia, accomplished by treachery and falsehood, was the immediate cause of the expulsion of the royal family; there was another form of the legend to the effect that he was killed at Gabii on his retiring there after the expulsion. **Horatius** belonged to the tribe of the Luceres. **Holy Maidens**, vestal virgins. **Lartius; a Ramnian—Herminius; of Titian blood;** Note that the three Defenders thus represent the three tribes into which the Roman patricians were divided at this time,—the Ramnes, Tities, and Luceres; in the same way the three tribes and the plebeians are represented by the four men who led the insurrection against Tarquin after the tragic suicide of Lucretia,—Lucretius being a Ramnian, Valerius a Titian, Collatinus a Luceran, and Brutus a plebeian—all of which shows that it was a general combination of all classes against the tyrant.

p. 252. **Now Roman**, &c. Note the supposed date of the Lay: they had then been engaged for about ten years in besieging Veii, and constant strife prevailed between the two orders. **Tifernum**, in the Samnite territory, the termination *rnus* is very common in names of places in the Apennines, thus we have the R. Tifernus (*Biferno*), rising in Mount Tifernus (*Monte Matese*), the towns of Aternum and Amiternum, the rivers Aternus and Volturnus, and many others, **Ilva's mines** of iron ore, and the smelting-works caused the Greeks to give to the island the name Æthalia, Gk. *αἰθάλη*, soot.

p. 253 **Nar** was the eastern boundary of Umbria, separating it from the Sabines. **Falerii** (*Sta. Maria di Falleri*), north of Mount Soracte, west of the Tiber, submitted to Rome on the fall of Veii, which lay about twelve miles north of Rome. **Urgo—Cosa** (*Ansedonia*) were convenient points of embarkation for Corsica and Sardinia. **Campania**, one of the districts of Italy, south of Rome, celebrated for its fertility.

p. 254. **She-wolf's** alludes to the fable of Romulus and Remus being suckled by a she-wolf. **Deftly**. A.S., *däft*, dexterous. **Teeth and Skull**, &c.; similar feats of strength are related of Godfrey in the first crusade, and of Cœur-de-Lion in the third. **Alvernus**, *see* note on Tifernum above; thunder was believed to be caused by the direct agency of the gods. **Augurs**, priests whose special function was to tend the sacred fowl and declare the will of the gods, as foreshown by their appearances, living or dead.

p. 255. **Dies fitfully**; contrast this with the "warlike glee," with which it sounded before. **Horatius stands alone**; why is he represented as doing so?

p. 256. **Constant,** resolute, unflinching. **Palatinus** lay directly east of the Bridge; it was the special home of the Luceres: **white,** white-washed. **O Tiber**; this river-god was a special object of worship at Rome.

p. 257. **Of public right,** belonging to the state; it was the confiscated royal domain. **Could plough**; Livy says, "circumaravit," ploughed around, i. e., ploughed a furrow to encircle it: this would seem an exorbitant prize to be given by an infant republic, while the amount in the text appears disproportionately small. **Image—stands**; it was still standing in the days of Pliny, in the first century of our era. **Juno** was worshipped at Rome as the goddess presiding over child birth; the name *Juno* was also given to the tutelary spirit attending each woman, corresponding to the *Genius* of the man. **Ægidus,** a mountain clad with forests, in the north-east quarter of the Alban Hills, often covered with snow in winter.

EDGAR ALLAN POE.—1809–1849.

THE RAVEN. Extract LII., page 258.

Biographical Sketch.—EDGAR ALLAN POE was born in Baltimore in 1809, and received his second name in compliment to his god-father, Mr. Allan, a wealthy and childless merchant, who adopted him on the death of both his parents two years after his birth. In 1816 he was sent to school in England, whence he was brought back in 1821, and sent to an academy in Richmond. At the age of 17 he entered the University of Virginia, but left at the end of a year, heavily involved in debt,—a circumstance which possibly led to a quarrel with the prudent, albeit generous, Mr. Allan, though it by no means implies the depth of moral obliquity it has been systematically held to imply in the case of Poe. He had been brought up to believe himself the heir of a wealthy man, and had been educated for so far in such a way as to develop expensive tastes and habits; what wonder, then, if he should overrun his allowance, as thousands of young men have done before? Nor is it at all surprising that a keenly sensitive young man of an ardent and impulsive nature should, in his peculiar circumstances, feel deeply and chafe sorely at finding himself in such an utterly false position. He went off to Europe and flung himself into the

cause of Greek Independence for two years; he returned to Richmond in 1829, and, after remaining a year at the home which was no home, he entered West Point as a military cadet. It was an unwise move; he was constitutionally restless under control, and the rigid discipline of a military academy was insupportably irksome to one who had known the wild freedom of guerilla warfare against the Turk; moreover, he had begun to fix his ambitious hopes on literature; and he did not believe in war as a rational nineteenth century mode of settling national disputes. He, consequently, disliked West Point from the first, neglected his duties, disobeyed orders, and was dismissed the service. We know nothing of his movements for the next two years; but in 1833 he turned up in his native city, Baltimore, as the winner of a newspaper prize for a prose story. Mr. Allan had married in the meantime, and had died, leaving all his property to his own infant son and heir. He had, of course, an undoubted right to do so; but who shall say that it was not hard on the young man who had been brought up to believe himself the heir? Henceforward he devoted himself to literature, and it is not too much to say that among the few writers of the century whose works will live, a very high place in the foremost rank will be accorded to the author of *The Raven*. It has been very generally believed that what he wrote was dashed off as the spontaneous product of a diseased imagination, in the rare intervals when the pressure of absolute want or the imminent dread of insanity, if not of death itself, had granted him a momentary respite from the degrading bondage of debauchery. The popular picture has been that of a weird, wild, fantastic genius, writing occasionally and by fits and starts, but never settling down steadily to work, a profligate debauchee squandering in riotous orgies the desultory earnings of his facile pen, an unfaithful husband breaking the loving heart of a noble wife by worse than systematic cruelty and neglect, a contributor whose punctuality could never be relied on, and incapable of holding any situation in consequence of his irregularities and intemperate habits. The critical reader, it is true, found it hard to reconcile all this with the plain evidences of heavy expenditure of brain and imagination in all his works; it seemed very strange that such unique powers of psychic analysis, such passionate love for truth and beauty, such keen insight into the delicate shades of character, such power of conjuring up the miraculous, such skill in investing the unreal with an air of probability, and above all, that such industry as was demanded by the mere *quantity* of his work could possibly co-exist with sottish, swinish irregularity of life, and disregard of all its decencies. But, *there* were the statements, plainly and deliberately made in Griswold's Memoir, so that one could only shrug one's

shoulders and pass the problem by as one of the insoluble mysteries of genius. And so the matter stood till Mr. Ingram published his edition of Poe's works in 1874-5, with a biography, compiled after a careful examination and rigid scrutiny of the facts; and from this it appears as clear as it is execrable that Griswold was neither more nor less than a deliberate liar and cowardly slanderer of the dead; he falsified what was, and fabricated what was not, with a systematic zeal that would have done no discredit to the author and father of lies; his Memoir is utterly untrustworthy; from first to last, it does not contain a single paragraph that is not, intentionally, untrue. Poe "wrote first for the Southern *Literary Messenger*, in Richmond, and edited it for some time." In 1837 he went to New York, on the critical and editorial staff of the New York *Quarterly Review;* and in the following year he proceeded to Philadelphia, where he was for four years the principal contributor to *Graham's Magazine.* He next attempted to start a magazine of his own as the most likely means of reaping a fair reward for his hitherto poorly paid labors; but he had no capital; the enterprise failed; and he returned to New York to undertake such literary work as might come to him. In 1836 he married his cousin, a lady of delicate constitution, who was devotedly attached to him, and whom he in return "loved with a love that was more than love." For eight years before her death she was a confirmed invalid, and during all that time he was unremitting in his love and care, notwithstanding his many labors and worries about literary matters, and his constant anxiety about her health. Far from being a desultory or careless contributor, he was a model of punctuality and thoroughness, priding himself, indeed, on these very useful homely qualities; nor did he ever lose or miss a situation through inattention or irregularity of any kind. Very few writers have been so diligent and painstaking, and very few have so conscientiously devoted all their powers of mind and soul to the perfecting of their products of the imagination. He never gives way to mere impulse, never trusts to mere inspiration; on the contrary, his plots are all diligently thought out and carefully planned, the whole effect is accurately calculated and the predetermined treatment is deliberately followed step by step from the beginning to the intended catastrophe. Hence it is that his short tales and poems have an artistic completeness of design and polish of execution very far beyond the average contributions to periodical literature. Some of his prose stories are marvels of ingenious and subtle analysis, and exercise a fascination on the reader that will not permit him to lay down the book when once he has begun to read until he reaches the *dénouement. The Golden Beetle, Marie Roget, The Murders in the Rue Morgue,*

The House of Usher, *The Descent into the Maelström*, *Hans Pfaal*, *Arthur Gordon Pym*, and many other tales are related with an air of verisimilitude hardly surpassed by Defoe; while the exquisite melody of some of his poems stands unrivalled in American literature. The severe mental strain of such constant requisitions on the constructive faculty, coupled with the anguish caused by the sight of his darling wife's sufferings, broke down his nervous system in the meridian of his life, and for the last few years he vainly strove to rally his exhausted faculties by the dangerous aid of stimulants. The habit grew on him, and of course ultimately aggravated the prostration it was intended to relieve. His wife's death, too, afflicted him with a sorrow so deep that it seemed rather to be remorse; his ambition died within him, and for the two weary years that he survived her he was but the pitiable wreck of his former self; at last the end came, and in 1849, in his native Baltimore, the tortured spirit took its flight, let us hope,

"From grief and groan to a golden throne, beside the King of Heaven."

THE RAVEN.

In a remarkable sketch or essay on *The Philosophy of Composition*, which is well worth the most careful study for its rich suggestiveness, Poe describes the process by which he, step by step, built up this wonderful poem of the imagination. The *length* of the poem was determined by the consideration that in order to secure the advantage of unity, and consequent *vividness*, of impression, it must not be "too long to be read at one sitting." The *impression*, or effect, sought after is that of Beauty, or "pleasurable elevation of the *soul*," which he regards as the true "legitimate province of the poem," *i.e.*, of poetry. The *tone* is one of sadness, which is always excited by Beauty in its supreme development. As an artistic piquancy to serve as a key-note, or pivot on which the structure might turn, he chose the *refrain* in deference to custom, but determined to vary the common custom of monotony in sound and thought, and to produce continuously novel effects, by varying the *application*, while retaining the customary monotony of sound; and in order to secure facility of variation, the refrain must be brief, in short, a *single word;* which word, inasmuch as the refrain implies division into stanzas, each of which it closes, must be sonorous and susceptible of protracted emphasis, conditions best fulfilled by the long *o* sound in connection with *r*, the most producible consonant; the character, or sound, of the word, and its melancholy meaning, being thus settled, the *word* instantly

presented itself in "Nevermore," which he accordingly adopted as the refrain. The next consideration was the *pretext* for the repetition of this one word, and the difficulty of finding such pretext for repetition by an intelligent human being suggested the idea of a *non*-reasoning speaker,—the parrot being rejected in favor of *the Raven*, on account of the latter being more in keeping with the *tone* of the composition, and having a generally weird, uncanny reputation. Having got so far he next chose his *topic*, on the ground that the most melancholy and therefore the fittest subject for poetry is the Death of a beautiful Woman, lamented by a bereaved lover. The two ideas had now to be combined, the lover lamenting his mistress, and the Raven's monotonous repetition of "Nevermore," and the obvious combination lay in making the Raven answer the questions of the man; the questions rising from the amused *nonchalance* of the first, through the less commonplace interest of the second, and on through higher gradations as the lover is startled by the melancholy character of the word, and the ominous reputation of the fowl, till half in superstition, half in the despair which delights in self-torture, he so moulds his questions as to receive from the expected answers all the pleasure of intolerable grief, reaching the climax in the 16th stanza, where the answer to his last query involves the utmost conceivable amount of sorrow and despair. This stanza, then, was the first composed, on the principle that all works of art should begin at the end, partly to establish the *climax* up to which all the preceding stanzas should gradually lead, and partly to settle the rhythm, metre, and stanza. The object sought here was originality, which could only be found in the *combination into stanzas* of lines in common use, aided by an extension of the application of the principles of rhyme and alliteration; the rhythm is trochaic, the lines are octameter, heptameter catalectic, and tetrameter catalectic, and the combination of these is altogether original; (that it is effective also every reader can bear witness.) The next step to settle was the *locale* and general mode of bringing together the lover and the Raven, a richly furnished room hallowed by memories of the dead being chosen that circumscription of space might increase the effect of the insulated incident, as the frame sets off a picture. The accessory details are all calculated to heighten the effect, the introduction of the bird being retarded to sharpen the curiosity of the reader, the tempestuous night to contrast with the physical comfort in the room while accounting for the strayed Raven's seeking admission, the pallid bust of Pallas to contrast with the dark plumage of the bird as well as to harmonize with the scholarly surroundings of the student and to lend the sonorousness of the name to the general effect. With the same object,

to heighten the effect by contrast, an air of the fantastic, bordering on the ludicrous, is given to the entrance of the bird; but the *tone* rapidly changes as the lover is startled by the suggestiveness of the one word that constitutes the Raven's whole vocabulary; he no longer jests, sees nothing fantastic, much less ridiculous, in the demeanor of the "grim, ungainly, ghastly, gaunt, and ominous bird of yore," whose "fiery eyes now burn'd into" his "bosom's core;" his superstitious fancy is aroused, and now his eager questions, with the monotonous answer "Nevermore," rapidly bring us to the dénouement of the poem. Up to this point everything is within the limits of the accountable, the real; it is, in fact, a plain though somewhat thrilling narrative. But we naturally look for some adaptation, and some suggestiveness of meaning, to complete the artistic roundness of the poem; and to supply this the two concluding stanzas are added, in which the *moral* of the poem is suggested, and the emblematic character of the Raven is explained:—"Take thy beak *from out my heart*" is the first metaphorical expression in the poem, the first phrase that is not strictly literal in meaning, and, taken with the Raven's answer, "Nevermore," it prepares us to see a moral pervading the whole narrative; but it is not until we reach the last word of the last line of the last stanza in the poem that we distinctly see that, throughout the whole, the Raven is emblematical of *Mournful and Never-ending Remembrance.*

Whether Poe habitually constructed the plots of his numerous compositions in this way or not, we cannot say; though there is strong internal evidence that by far the greater part of his work was done in this spirit of laborious, conscientious, painstaking fidelity to Art. But, whether *The Philosophy of Composition* be regarded as a plain statement of facts relating to the writing of *The Raven*, or simply as an analytic examination of the artistic structure of the poem, it is equally well worthy of the most careful study; and it will well repay the student to go carefully through the extract, guided by the clue given in the foregoing condensed rendering of Poe's admirable paper. No further comment on the poem seems necessary.

NATHANIEL HAWTHORNE.—1804–1864.

DAVID SWAN—A FANTASY. Extract LIII., page 262.

Biographical Sketch.—NATHANIEL HAWTHORNE was born in Salem, Mass., on the national holiday of the United States, July 4th, 1804. His ancestors all spelled their family name Hathorne,

but the great novelist changed the spelling in his youth to its present form. He was educated at Bowdoin College, in Maine, where Longfellow and the future President Pierce were among his fellow-students and intimates. He seems to have early decided on a literary career, but spent several years after the close of his college course in desultory reading and writing, before venturing on his first publication, which appeared anonymously in 1832; and he then spent several years more in writing ill-paid, ill-appreciated articles in *The Token*, a magazine, owned and published by Goodrich (better known by his *nom-de-plume*, "Peter Parley"). In 1837, a collection of his short stories was published as *Twice-Told Tales*, which, singularly enough, was much more warmly welcomed in England than in America; indeed, there was something almost phenomenal about the tardiness of his fellow-countrymen to acknowledge or reward the now universally acknowledged merits of this most national, most original, and most powerful of American prose-writers. In 1841, he began a series of tales for children, under the title of *Grandfather's Chair*, and at the same time wrote constantly for the *Democratic Review*. *Mosses from an Old Manse* appeared in 1846; but the foundation of his fame cannot be said to have been securely laid till 1850, when *The Scarlet Letter* was first given to the world. In this wonderful romance, all the powers of the author are exhibited at their best; keen subtlety of imagination, strange power of far-searching mental analysis, fondness for displaying exceptional developments of character, and for exploring the deep-hidden recesses of emotion, accurate observation and careful delineation of nature, delicate play of fancy and keen appreciation of humor,—these are the salient characteristics of the author, and these are all displayed in the *Scarlet Letter*, in a tone of the purest moral sentiment, and in a style exquisitely simple, clear, delicate, and melodious. *The House of the Seven Gables* and *The Wonder-Book* appeared in 1851, followed the next year by the *Blithedale Romance*, giving a true picture of the once famous Brook Farm Utopia. The *Snow Image and other Twice-Told Tales* also appeared in 1852, and in the same year he wrote the *Life of Franklin Pierce*, who was then prosecuting his canvas for the presidency. The *Tanglewood Tales* appeared in 1853, and in the same year he accepted from his friend Pierce, now Democratic President of the United States, the lucrative and pleasant post of Consul at Liverpool, England. Here he remained for five years, spent two years more in travel on the Continent, and returned to America in 1860, shortly after the publication of *The Marble Faun*. His last work of any consequence was *Our Old Home*, a book of charming descriptions of English scenery, intermingled with strangely ungenial and ungrateful criticisms of the people, who

had anticipated his own countrymen in hailing him as one of the foremost novelists of the age. The last few years of his life were embittered by the horrors of the Civil War, and darkened by the cloud of obloquy that hung over the great political party to which he belonged; his hair became white as the driven snow, his stalwart form lost its manly strength, his spirits lost their elasticity, and his mind its robust energy, and so he died in 1864, the mere physical, mental, and spiritual wreck of what he once had been.

David Swan is, as Hawthorne tells us, "a Fantasy,"—that is, a fanciful narrative having no substantial foundation in actual fact, but intended, like a parable, to teach some useful lesson. The opening and closing paragraphs of the extract supply the text illustrated by the tale—there is "a superintending Providence," and it is His wisdom and mercy that hide the future from our view. **Gilmanton** is a township and post-village in Belknap county, New Hampshire, 20 m. N.E. of Concord. **Rain of yesterday**, the day preceding any given day is its *yesterday;* A.S. *giestra*, cf. Lat. *hester*nus,—the *tra*, or *ter* is a comparative form, cf. Gk. τερος, Lat. in-*ter*-ior, ul*tra*. **All of a sudden**; parse *all; sudden* is here an adj. used as a substantive. **Damask curtains**; Damascus, one of the oldest cities in the world, has given us several derivatives,—*damask*, figured cloth; *damask-rose; damask* and *damaskine* = to inlay with gold; and *damson*, the Damascus plum. **Act the magician**, play the part of,—a metaphor from the stage. **Old and beautiful idea**, that souls were created in pairs, each having its counterpart, whose absence is the cause of vague desire and unrest. **Looking horribly enough**; is this good English? If not, correct it; and explain the phrase as it stands, and as you have changed it. **The crime of murder**; explain the meaning, and point out an error in the use of words.

ELIZABETH BARRETT BROWNING.—1809–1861.

My Kate. Extract LIV., page 270.

Biographical Sketch.—Elizabeth Barrett Browning was born in London, in 1809, her father being an English country gentleman, of Herefordshire. From her infancy she was of an extremely fragile and delicate physical constitution; but the weakness of her bodily frame was amply compensated by a singularly

clear mental and spiritual vision, and a profoundly emotional and sympathetic organization, that formed the charm and solace of her youthful years, and in maturer life exalted her to the proud position of first poetess of England. She began at a very early age to exercise her natural poetic powers. At the age of seventeen she published her first volume, an *Essay on Mind, and other Poems.* The next four years were devoted to the study of the Greek language and literature, of which she acquired a really profound knowledge, under the able and enthusiastic guidance of her blind tutor, Boyd. The dramatists were her special favorites, and in 1835 she published a spirited translation of Æschylus' majestic drama, the *Prometheus Bound.* The bursting of a blood-vessel in 1837 brought her to the very brink of the grave, and reduced her to an extremity of weakness and suffering; and two years afterwards she was compelled to experience the keenest anguish through witnessing the death of an idolized brother by drowning at Torquay. For the next seven years she led a life of enforced seclusion, which she heroically turned to profitable account by an extensive course of reading and diligent practice in her noble art of poetry. *The Seraphim and other Poems* appeared in 1840, followed by *The Drama of Exile*, a poem containing many noble passages in refutation of Milton's theory as to woman's proper position in the world, but disfigured by exaggeration and clearly showing the inability of the authoress to command success as a dramatist. In 1846 she married Robert Browning, the poet, by whom she was tenderly cherished during the remainder of her busy, useful life. In her *Sonnets from the Portuguese* she tells the story of her love, under a very transparent disguise, in language so beautifully expressing the utmost purity and depth of thought, so richly painting the passionate tenderness of her devoted affection, that they justly rank with the first sonnets of Wordsworth, and stand without a rival among the love-songs of our literature. Her longest poem, *Aurora Leigh*, was published in 1856; though not a life history, it is in one sense an autobiography, into which, she tells us, her "highest convictions upon life and art have entered." It is, thus, intensely subjective; and in this lies the great charm, not only of *Aurora Leigh*, but of all her minor poems and of everything she wrote in her later years. She had the God-like gift of tender sympathy with all human suffering and sorrow; and her poetry is saturated with intense feeling for all who are in any way oppressed by cruelty or injustice. *The Cry of the Children* rings out with tragic earnestness, in its remonstrance against the cruel overworking of children in the crowded factories and workshops. Her enthusiastic zeal for the success of the Italian people in their struggle for freedom inspired her noble poem, *Casa Guidi*

Windows, in which her powers of reason and imagination appear in their highest development. In this, as in the sonnets, the inspiration was direct, and appealed directly to the finest susceptibilities of her heart,—an advantage of no small moment to a poetess whose strength lay in her emotions rather than in her imagination. Her enthusiasm in the cause of her adopted country endeared her to the warm-hearted sons of Italy, and has enshrined in the hearts of many the tender memory of the sweet-faced English lady who died at the Casa Guidi, Florence, in the year 1861.

My Kate preaches a doctrine strongly urged by Mrs. Browning in many passages of her poems,—that true beauty consists in purity and truth. The metre is anapæstic tetrameter, the first foot being frequently a spondee. **Made of sunshine and snow**, rosy and fair. **Long-trodden ways**, the long journey of life. **Her air**, her peculiar appearance, her manner, her whole bearing, *tout ensemble*. **To gaze**, to look steadily. **Inner light**, the light of the soul, that seemed to speak in her eyes; cf. Longfellow's "conversation in his eyes." *See* p. 338, H. S. Reader. **'Twas her thinking**, &c., unselfish thoughtfulness always commands attention and respect. **The children**; the thought is probably suggested by Goldsmith's Village Preacher. **When she went**; why? Explain the line fully. **Made the grass greener**, as though Nature herself were the better of her presence, even in death. **Now thou art dead**; analyse the last two lines.

A Dead Rose (Extract lv., page 271). The moral taught in this extract is to be found in the two concluding stanzas; the associations of Memory have a hallowing effect which time cannot destroy, and while soulless things see nothing but the outward form the heart can penetrate through all the changes that disguise. **Thy titles**, 'roseate,' 'soft,' 'sweet.' **Take away an odor**; cf. Extract lvi., last stanza. **Till beam**, &c., owing to the mixing of the Sun's glory with the colors of the rose. **Incarnadined**, flesh colored, ruddy, Lat. *caro, carnis*, flesh. **After heat**, in search of heat expected from the warm color. **Amber**, honey. **Till scarce alive**; analyse. **Alone**; parse. **Disguise thee**, but do not destroy thy identity.

WILLIAM CULLEN BRYANT. –1794–1878.

To the Evening Wind—Extract LVI., page 272.

Biographical Sketch.—In the year 1808, the year following the publication of Byron's *Hours of Idleness*, a small volume of poems was published in Boston, consisting of *The Embargo, or Sketches of the Times, a Satire*, and the *Spanish Revolution*, with some minor poems. The muster-roll of American poets did not then contain so many names as it does now, and the appearance of a new aspirant for fame was gladly welcomed ; but when it became known that the author was a child of only thirteen years the welcome was heightened by the public anticipation of what ought to be achieved by one whose mere infancy had given such unmistakable marks of genius. The child was William Cullen Bryant, born at Cummington, in Massachusetts, in 1794 ; and the brilliant promise of his childhood was fully sustained by his *Thanatopsis*, the publication of which, five years later, at once raised him to the front rank of American poets, and entitled him to an honorable place among the poets of all ages. In 1821, *The Ages* added to his reputation ; but circumstances then directed his energies into other channels, and since that time he has only added an occasional minor poem to the productions of his youthful muse. Simplicity and naturalness in the thought, correctness of expression, and purity of imagery are among his more prominent characteristics as a poet; while as a prose writer his style is at once pure, easy, and idiomatic beyond what might have been expected from one whom circumstances compelled to write so much.

He was educated at Williams College, was called to the bar in 1815, and practised law for ten years, chiefly at West Barrington, Mass. In 1825 he removed to the City of New York, where he became editor of the *Review*, and subsequently, in 1826, editor of the *Evening Post*, of which he was one of the proprietors. This latter position he held till the time of his death, and during his occupancy of the editorial chair he did more than any man of his time to elevate the standard of journalism. Being singularly free from jealousy, he encouraged and secured the co-operation of journalistic talent wherever he could find it, and thus, having associated with himself an exceptionally brilliant staff of contributors, he made the *Evening Post* to be a power in the land, not only in politics, but in literature. He hated slip-shod English, and drew up for the guidance of contributors an *Index Expurgatorius* of tabooed words and phrases, that has almost attained to the rank of a final authority. In politics he was an ardent lover and uncompromising

advocate of the principles of a free soil and free institutions; hence he was an almost bitter opponent of the slavery institutions of the Southern States, and a powerful upholder of the Union cause during the American civil war.

Having lived to see the triumph of the principles for which he had long and ably contended, he died full of years and honors, in the year 1878, having long outlived the three score years and ten allotted as the limit of the span of life.

TO THE EVENING WIND.

The *ottava rima* in which this ode is written was adopted by English writers from the Italians. Tasso and Ariosto employed it as their heroic metre, though lines of eleven syllables (endecasyllabic) are frequent with them and other Italian poets. Byron's *Don Juan* is the best example of its use in English literature. In this extract it may be noticed that Bryant's intense desire to employ only the purest of English occasionally makes him sacrifice the metre to the necessities of the language: he never leaves us in doubt as to what he wishes to express, and he employs the plainest and most idiomatic language to convey his meaning; but his anxiety to write only pure English interferes seriously with the rhythmical structure of his stanzas, and we have to content ourselves with correctness of Syntax at the expense of harmony in Prosody. The scansion of even the first stanza will be enough to illustrate this peculiarity.

The extract also exemplifies a peculiar excellence of Bryant's genius—the power of producing good effects from slender materials. What an abundance of imagery we have in these five stanzas, and all about the mere ebb and flow of the land and sea breezes! Every one has felt the gracious influence of this "circle of eternal change;" but it has not been given to every one to express it so gracefully as Bryant has expressed it.

Lattice—a derivative of *lath* (Welsh *llath* = a rod). Note the different effects produced by the evening wind on the waters of the ocean and on those of the land—it is not the cause of the ocean waves, it merely roughens their crests; but it "curls the still waters of the lakes" (see third stanza).

Till now—Give the exact parsing of these words; and give other examples of the use of (so-called) adverbs as nouns.

Nor I alone—Thoughtfulness for the comfort and welfare of others was one of the features of Bryant's character. Note the minuteness of the details and the truth to Nature of this and the following stanzas.

Inhale thee, &c.—Cf. Thomson's *Autumn*,—*ll.* 1312-13.

"sucks the healthful gale
Into his freshen'd soul."

Livelier at coming, &c.—Parse *livelier* and *coming*. What rhetorical figures are employed in this stanza ?

Woodbird in his nest, &c—Explain the use of *his* in this stanza. Define and derive *majestic*, *innumerable*, and *harmonies*. Show that "the strange deep harmonies" do not mean the tuneful songs of the birds. What is meant by the expression ?

Darkling waters—"Growing dark" is not a legitimate meaning of the word according to its use and derivation. It is properly an adverb = *in the dark*, formed by the addition of the adverbial suffix *ling* to the adjective *dark*, and used adverbially by all our best writers. See Latham's *Handbook*.

Silver head—A.S. *scolfor* is from the same root as the Lat. *sidus*, and is named from its *white*ness.

Asleep—Does this mean *sleeping*, or *to sleep ?* The word is pure Anglo-Saxon, its original meanings being *benumbed*, *inactive*, *drowsy*.

Moisten'd curls—Explain the phrase.

Shall joy—used in its old sense = *rejoice*. Still common in poetry.

Part—The words *part* and *depart* have changed meanings, the latter word being used by Wycliffe in the sense of to *separate*, while *part* is equivalent to *go away*—a sense not unusual in the poets, e.g. Gray has "the knell of parting day." Bryant employs the word correctly.

Circle of eternal change, &c.—Write a note on the causes of the periodical return of the evening sea-breeze.

Sounds and scents—Note the alliteration ; and observe the fidelity to natural laws exhibited in the stanza. The homesick mariner, carried back in dreams to the rustling leaf and running stream by the "sweet odors in the sea-air," is a picture worthy of the pen of any poet of our time.

The wind was a favourite topic of Bryant's muse. In his *October* and the *May Evening* we find close resemblances to some of the ideas in this Ode. For instance, in the *May Evening*, we have:—

"Where hast thou wandered, gentle gale, to find
The perfumes thou dost bring?
By brooks, that through the winding meadows wind,
Or brink of rushy spring ?"

THOMAS CARLYLE.—1795–1881.

DEATH OF THE PROTECTOR.—Extract LVII., page 274.

In the pages of *Fraser's Magazine*, in the years 1833–1834, appeared in serial form one of the most remarkable prose productions of the century: and as the speculations of *Sartor Resartus* appeared from month to month it became evident that a new literary power had arisen. Byron had been dead nearly ten years, and the young men of the period had begun to discard their Byron neckties and collars, as they had already given over the habit of trying to imagine themselves corsairs and cut-throats. The throne of literature in England was vacant and it was by a large majority of the public assigned to THOMAS CARLYLE, the magazine writer.

He was born in 1795, at Ecclefechan, in Dumfriesshire, Scotland; educated first at Annan and Kirkcaldy, and afterwards at the University of Edinburgh; joined the noble army of martyrs as a schoolmaster for four years; and returned to Edinburgh in 1818 to enter on a literary career by contributing to the pages of Brewster's *Edinburgh Encyclopædia*. For the next three years he was a diligent student of the German language and literature, becoming, indeed, so enamoured of the German mode of thought and of expression that for the remainder of his life he was, consciously or unconsciously, a translator of German into English. In 1821 he returned to the ranks of the teaching profession as a private tutor, and made such good use of his comparative freedom from distracting influences that he was able to produce an excellent translation of Legendre's *Geometry* and a still more excellent rendering of Goëthe's *Wilhelm-Meister*, in addition to a *Life of Schiller*, in 1823. Three years later he married Jane Baillie Welsh, "a singularly gifted woman," he tells us, "who,—for his sake, had voluntarily sacrificed ambition and fortune." One would be glad to be able to record that the poor woman had met her reward in an equally sacrificing disposition on the part of her husband; but the pages of his *Reminiscences*, edited by his friend and literary executor, the historian Froude, prove conclusively that Carlyle was the same snarling, querulous, scolding malcontent in his domestic relations that his own works show him to have been in his treatment of public subjects. So blinded was he by an overweening egotism, and so completely did he ignore the self-sacrifice of his wife, that he, in a letter to Goëthe, complacently alludes to his retirement to Craigenputtoch, in his native county, to live on a small property *belonging to her*, as a means "to secure the independence through which I could be enabled to remain true

to myself." In this state of dependent independence he remained for the next six years, when the success of his *Sartor Resartus* made it advisable for him to remove to Chelsea, one of the many suburbs of London, and there the "Chelsea sage" continued to reside from 1834 till the time of his death in 1881.

The record of his life is the record of his works—of their composition, publication, and reception by the public. For the first ten years of his literary career he had a hard enough time of it; but the dogged persistence of the man, and the uncouth ruggedness and force of his style finally broke down all opposition, and the number of his imitators became great enough to satisfy the ambition of the new literary king. *The French Revolution, a History*, appeared in 1837, and its publication placed the author immediately in the front rank of historical portrait painters; the subject was eminently suited to his peculiar powers as a delineator of the more intense traits of character, and the figures in the tragic narrative stand out as vividly and distinctly as though the writer had been personally acquainted with them all. The following year he published a volume of *Miscellanies*, made up from his previous contributions to the *Edinburgh Review* and other magazines. *Chartism* appeared in 1839, and in 1840, *Heroes, Hero-Worship, and the Heroic in History*, a recast of one of a series of his popular lectures delivered in London. In the *Past and Present* of 1843, he showed his acquaintance with the early English chronicles by an admirable paraphrase of that of St. Edmund Bury, written by the monk Jocelin de Brakelonde, recounting the work and worth of Abbot Samson, a hero after Carlyle's heart. The year 1845 gave to the world *Oliver Cromwell's Letters and Speeches, with Elucidations*, in which the memory of the great Protector of the Commonwealth is for the first time in our literature fully vindicated. His admiration of the forcible measures adopted by his hero from necessity, influenced nearly all his later productions; and we consequently find an almost idolatrous worship of mere brute force, as the panacea for political evil, exhibited in the *Latter-Day Pamphlets* of 1850, in his second great prose epic, *The History of Frederick the Great* (1858–1860), in his inhuman exultation over the downfall of France in the Franco-Prussian war, and in several other Jeremiads in which he lashes his opponents with more than the force and somewhat less than the decency of a Billingsgate fishwoman. In 1851 he published the *Life of John Sterling*, one of the best biographies in the language, and one of the most pleasing of his many works; it will probably be read with delight by thousands long after the author's more ambitious histories shall have been consigned to the comparative oblivion of the libraries of the learned.

The most acute critic of modern times, Lord Jeffrey, has pointed out that a certain "dreadful earnestness" is the most salient feature in the character of Carlyle. With him the only virtue is Duty, and among the chief duties are Work, Obedience, Sincerity, and Truth. Hatred of Cant, Hypocrisy, Sham, and Charlatanism in all its forms is shown in every page of his works; but it is shown with an intolerance of temper and an obscurity of language that have done much to prevent his works from being as widely read in our day as their undeniable merits entitle them to be read. A writer who conceives that he has a message to deliver to mankind should try to deliver it in a language clear, harmonious, and alluring. Carlyle delivered his message in a language forcible enough and intelligible enough to all who are willing to study the meaning of their author; but he had a lofty scorn for all the graces of composition and would not condescend to write in a language "understanded of the people." The people, therefore, do not read his works, and he who for half a century influenced the opinions, the actions, and the expressions of his fellowmen will in all probability be read and admired by as few as now read the works of his equally obscure contemporary, the poet Browning.

THE DEATH OF THE PROTECTOR.

The extract very fairly illustrates Carlyle's general style; it shows his German mode of thought and expression, his fondness for antithesis, ellipsis, and other strong figures of speech; it exhibits his sublime scorn for all that did not reach his own high standard; and it illustrates his extraordinary skill in depicting the inner depths of such characters as interested him.

Nothing more—The grim humor of the different applications of the phrase is characteristic. Paraphrase the opening sentence so as to show the full force of each of its clauses. Note the use of initial capital letters for the most important words—a habit of Carlyle's derived partly from his German studies, partly from the general practice of the last century, but chiefly from his own overweening egotism and self-assertion. All rules for the use of capitals and other matters of a like kind are of course more or less arbitrary; but if every writer were to follow his own sweet will as Carlyle has done, there would soon be an end of everything like system in our language, systemless enough already in all conscience.

God's message—is a literal translation of the word *Gospel* and much more accurate than the common rendering of the word, which does not, as generally supposed, simply mean *good story*, but *God story*—the confusion having arisen from the close resemblance of the A. S. *God* = deity, and *gód* = good, and also from a not

unnatural tendency to distort the word into a translation of the Greek *εὐαγγέλιον = good message.*

This summer of 1658 had been marked by Turenne's surrender of Dunkirk to Lockhart, after the brilliant victory of Cromwell's troops at the battle of the Dunes. Four years later Charles II. rendered himself for ever infamous by selling this much-coveted seaport to the Grand Monarque, Louis XIV.

Thenceforth he enters the Eternities is certainly not English. Translate the clause into English; and write a note on the use of the historic present tense, and of the plural.

Fifty-nine last April.—Is the omission of the (so-called) article justifiable? Note that the expression seems naturally to follow the historic present of the preceding sentence, though its employment appears harsh in conjunction with the past forms *was* and *were*. Compare "the spring before last," a little lower down.

The Psalmist's limit.—"The days of our years are three score years and ten."

Ten years more, &c.—One of the unsolved, insoluble problems of history is, what would have been the future of England if Cromwell had been spared for these "ten years more." Carlyle was evidently of the opinion that under his fostering care Puritanism would have triumphed; but Puritanism had a fair chance in New England, and it did not triumph; in fact the robust character of the Briton is as little likely to adopt the extreme views of the Puritan as those of the Ritualist; and the sturdy common sense of the nation, in the new world as well as in the old, has discarded many of the visionary projects so dear to the ardent supporters of the Protector in his own day and in ours. With all his intelligence, Carlyle seems not to have been able to free himself from the belief that events are predetermined, not merely, as Shakespeare puts it, that

> "There is a divinity that shapes our ends,
> Rough hew them how we will."

but that our ends are over-ruled by an inexorable destiny which leaves us not even the power to rough hew them; and yet, notwithstanding this belief, he is eternally berating his fellowmen for not making the proper use of their free will. He is not, however, the only thinker who has reached absurdity while endeavoring to reconcile the irreconcilable doctrines of Freedom and Predestination.

Labor, of head and heart and hand.—Distinguish these labors. What figures of speech are employed?

The Manzinis, &c.—Do not confound *Manzini* with *Manzoni*, the author of *I Promessi Spoza;* nor with *Mazzini*, the friend of Kossuth, Ledru-Rollin, and Garibaldi. Manzini and the Duc de Créqui were ambassadors to the Court of the Protector, and

their continental "splendors," in marked contrast with the sombre style of Hampton Court, were no doubt "interesting to the street population," etc. Note the contrasts in this paragraph and the one following.

Hampton Court—ten miles from London, celebrated in earlier times for the *conference* held there, contains a fine collection of Raphael's cartoons. Cardinal Wolsey and his royal master, the bluff King Henry VIII., erected the palace: neither James I., nor Cromwell, the overthrower of his dynasty, did much to improve the place; but William of Orange, and his Dutch gardeners, made the grounds, the gardens, and the maze one of the great "sights" in the vicinity of the metropolis.

A private scene.—A metaphor taken from the stage. What is the relation of the word *there*?

The Lady Claypole.—Elizabeth, the second daughter and sixth child of the Protector, married her father's master of the horse, Claypole, one of the new House of Peers by which Cromwell so foolishly sought to give dignity to his legislation. The **weeping sisters** were Bridget, Mary, and Frances, the last of whom had, a few months previously, buried her husband, after only three short months of married life, so that she was still "in her weeds." Note the pathos of the remainder of this paragraph, and compare it with Thackeray's description of the madness of George III. The classical allusions (as to the "Pallida Mors" of the Latin poet, Horace), the Scriptural references and quotations, and the style of half soliloquy, and broken ejaculation show how complete a master Carlyle could be of the tender and pathetic in composition.

George Fox (1624-1690) was one of the most remarkable religious reformers the world has seen. Trained by a pious mother, he, at the age of nineteen, conceived that he had a divine commission to preach the doctrine of the sufficiency of conscience as a more certain guide than even the Scriptures.

A justice named Bennet, who, in conjunction with his fellow justices, committed Fox, at Derby, in 1650, on a false charge of blasphemy, gave his followers the nickname "Quakers," because the sturdy accused had called upon this ruler of the people to quake, or "tremble, at the name of the Lord." The Quakers, or Friends, as they preferred to call themselves, objected to oaths, to baptism, to the Eucharist, to showing such marks of respect as uncovering the head in presence of superiors, to the use of plural forms in addressing single individuals, and to many other things equally harmless, so that it is not much wonder their founder, in spite of the general blamelessness of his life, found himself often in prison on account of his heterodox views. That Cromwell took his

part against the Puritan bigotry of the age speaks volumes both for the purity of Fox and the liberality of the Protector. That they should be persecuted by the dissolute and corrupt supporters of the rule of Charles II. was inevitable; but it is impossible, in the limits of a brief note, to do adequate justice to one of the most remarkable religious reformers of an age prolific in men content to sacrifice leisure, liberty, and life in attestation of their principles.

Hacker's men.—Col. Hacker was one of the most zealous supporters of the Parliament in its long struggle against the arbitrary proceedings of the Crown, and no doubt he must have felt a gloomy joy on being chosen, with two equally fanatical colonels, to superintend the execution of the dethroned Charles. Hacker was not, however, more inclined than his Puritan confrères to grant the same religious and political toleration to others that they exacted for themselves; and poor George Fox's arrest and first interview with the more tolerant Protector, were due to the fanatical zeal of Hacker and his men.

Brought them to the Mews —The place referred to here was, in Cromwell's time, and subsequently, used as the Court stables, situated in the vicinity of Charing Cross, London. Stow's "Survey of London" informs us that a range of stables was built here in the reigns of Edward VI., and Mary, on the site of what had been "the Mewse, so-called of the King's falcons there kept by the royal falconer—an office of great account," etc. Pennant and Sir Walter Scott give the same account and origin of the word. It originally meant, in English, a "cage for hawks," whence the verb *mew* = to enclose; later the verb was used as an equivalent for "to moult," or cast the feathers, and this is the original meaning of the word in the French. *Muer* = Lat. *mutare* = to change, for *movitare*, from *movere*, to move. The word *mews* is also applied to ranges of outhouses in general.

Hampton-court park—was afterwards converted by William III. into the celebrated gardens and labyrinth.

"Waft" (*whiff*) **"of death."**—Is *whiff* a fair equivalent for *waft?* *Whiff* is an onomatopoetic word, meaning *puff* (cf. a whiff of smoke); whereas *waft* properly means "a sign," or signal given by *waving* a flag, or some similar object. A whiff of death might emanate *from* a man doomed by illness; but does it not seem more likely that the excited imagination of the enthusiast saw and felt, by his "inner light," some *sign*, or "*waft*, of death go forth *against* him." Note that Carlyle construes the word *against* as meaning "to his disadvantage," a sense in which Fox certainly did not intend it.

Nell Gwynn,—or *Gwynne*, as it is more commonly spelled, having been a singer at taverns, an actress at the Court theatre,

and other things even worse, became the mistress of Charles II., over whom she exercised a powerful influence, and generally a good and patriotic influence. It is to her credit that she devoted the earnings of her life of shame to the meritorious work of founding and endowing Chelsea Hospital for the relief of worn-out soldiers. The dissolute companions of the "Merry Monarch" dubbed him the "Nell-Gwynne Defender," in derision of his kingly title of Defender of the Faith—a title first conferred by the Pope on Henry VIII., and still retained by the Sovereign. The association of Charles with "two centuries of all-victorious cant" is rather startling; he, indeed, had not even the grace to be guilty of hypocrisy, "the homage that vice renders to virtue."

My unfortunate George—probably alludes to the repeated imprisonments suffered by Fox for violation of the Conventicle Acts, directed against the practice of private non-conformist worship so dear to the Friends. There is besides a subtle contrast between the *fortunes* of the King and those of the persecuted Quaker; just as he scornfully contrasts the *merry* life of the former with that of the great Protector "looking to give it up," and with that of the Reformer at the beginning of his career "in the hollow of the tree" and "clad permanently in leather," as we learn from the record of his life.

To speak farther.—The *th* has crept improperly into this word by confounding it with *further*. *Farther* = *at* a greater distance, or length, is the irregular comparative of *far*, and should be written *farrer*—it is written *ferrer* in Piers Plowman; *further* = *to* a greater distance, is the regular comparative of *forth* = forward, in advance.

Harvey—was a zealous Puritan, who held the office of Groom of the Bedchamber to Cromwell, and has left us an account of his leader's last days, marked by the quaint simplicity, fervor, and disregard of grammar of the period. There was another and more celebrated Harvey, the discoverer of the circulation of the blood, who had held the post of Court Physician to James I., and Charles I., and had died in 1657, the year before the death of the Protector.

Ever worsening = constantly growing worse—the correct meaning—A.S. *wyrsian*. Milton uses *worsen* transitively = to make worse. It is a pity that an expressive word like this should be permitted to die; it still occurs (intransitively) as a provincialism, and has been used by Gladstone and others in imitation of Carlyle.

"Bastard tertian" = a spurious, not genuine, tertian. There are three kinds of intermittent fever,—*quotidian*, in which the attacks occur every 24 hours, in the morning; *tertian*, at intervals of 48 hours, at midday; and *quartan*, every 72 hours, in the evening. *Bastard* is derived from *bastum* = a pack-saddle, with

the common suffix, *ard* (cf. co*ward*, dot*ard*). *Ague*, old French *ague* = *aigu*, Lat. *acutu*.

Strongly laying hold on God.—The familiar fervor of some of the Puritan writers sounds occasionally almost like blasphemy to our modern ears. Carlyle entered deeply into the spirit of these "Old English Worthies," and to him there seemed no irreverence in the "authentic wrestlings of ancient Human Souls," —wrestlings as of Jacob with the Angel. The extravagance of romance has caricatured the fervent piety of the Puritans, representing them as fanatical and illiterate. But the writings of such men as "Owen, Goodwin, Sterry," Calamy, and Baxter abundantly disprove the charge.

Owen, Rev. John, was born in 1616, matriculated at Queen's College, Oxford, at the very early age of twelve, wrote learnedly and voluminously on many subjects of controversy, enjoyed the confidence and friendship of Fairfax and Cromwell, was chosen to preach before Parliament the day after the execution of Charles I., —a sermon in which he never once alluded to that dread event— and lived to thank Charles II. for his Declaration of Indulgence. He died in 1683.

Goodwin, Rev. Thomas, was born in 1600, and matriculated shortly before reaching his thirteenth birthday, at Christ Church, Cambridge. He, too, was an able controversialist and preacher. Died 1679.

Authentic wrestlings.—When applied to a literary production there is a decided difference in meaning between *authentic* and *genuine:* but in spite of Trench's efforts to draw a sharp line between them, these words continue to be used as synonyms in other applications.—*Authentic* = αὐθεντικός, αὐθέντης; the first syllable is unquestionably the same as in αὐτός = self, but can the apirate θ be accounted for on the supposition that the second syllable is ἐντ- = sant- = asant, a present participle of *as-* = to be, seeing that neither *ens* in Lat., nor ὤν in Gk. was aspirated,—and further that *asant* would naturally become *a(s)ant* = *ant*, dropping the *s* between two vowels in accordance with a well-known law? May it not be ἐντ, the stem of ἵημι = send forth, which would make αὐθέντης = one who sends forth his own work?

Transcendent.—Note that Carlyle italicises the word, thus showing that he uses it in the technical sense in which it is used in philosophy, viz., going beyond the limits of empiricism, or experience; their "wishes" went beyond what their experience showed to be possible, and so they were "hoping to prevail with the Inexorable."

A great scene—the exit—metaphors taken from the stage, cf. Shakespeare's "All the world 's a stage," etc. "They have their *exits*," etc.

He died—as the Brave have all gone.—In illustration of this truth take the death of Nelson as described by his officers; and the death of Charles I., in front of this same palace of Whitehall, where the Protector now lay at rest.

Thurloe—was private secretary to the Protector, and it is somewhat strange that he should not have known of the existence of the "sealed paper." The welcome accorded to Charles II., the fact that his most inglorious reign was allowed to close in comparative peace, and the indulgence granted by his subjects to the vices of their "Merry Monarch" seemed to show such a rooted antipathy to the stringent rule of Puritanism that it appears to be at least doubtful whether the question of appointing Oliver's successor was the "matter of much moment," etc., that Carlyle believed it to be. The truth is that the people of England were sick for a change, and neither Fleetwood nor Richard Cromwell could have long prevented it.

Dunbar and Worcester.—Where were these places? Describe the Victories.

To-morrow is September Third.—Note the faulty construction. If this is the historic present tense, the same tense should have been used throughout the paragraph.

Annihilating and judging himself—counting himself as nothing, Lat. *ad nihil.*

Consternation and astonishment—a feeling of being overwhelmed and astounded, or stunned: Lat. *con, sterno* = to overwhelm; in *astonish* the *ish* is of recent origin, the older form being *astony*, cf. Milton's "astonied stood." A.S. *astunian* = to stun completely.—cf. French *étonner*, Low-Lat. *extonare.*

Husht, poor weeping Mary!—hush! husht! hist! whist! and the Hibernicism whisht! are all imitative words having the same meaning of enforcing silence. Mary was the Protector's third daughter, and was married to Lord Fauconberg.

Cromwell's works have done and are still doing!—It looks as though the wish were father to this thought, and that Carlyle is himself only too conscious that his hero's works have *not* done *all* that might be desired or even expected of them: for our author immediately plunges into an hysterical shriek of scolding that increases in virulence to the end. That the Protector's mark has been impressed on the centuries is unquestionably true; but it is hardly less true that Shakespeare's aphorism holds good of Cromwell as of other men:—

> "The evil that men do lives after them;
> The good is oft interred with their bones."

Explain the allusions in "Revolutions of eighty-eight;" "tyrannous Star Chambers;" "England's Puritanism—soon goes." Note

the intensity of Carlyle's hatred of the Established Church, and the bad taste with which he assails forms of worship that, whether they be right or wrong, are, nevertheless, held in respect by millions of his fellowmen. Force is his demigod and is one of his attributes; of politeness he hardly understood the meaning.

Men's ears are not now slit off, &c—probably in allusion, specially, to the punishment inflicted on Prynne, author of the *Histriomastix*.

Owl—A. S. *úle;* cf. Lat. *ulula*, and Sanskrit *uluka*—cf. also *Howl*.

Two centuries of Hypocrisis—explained in the parenthesis immediately following. Cf. "Two centuries of Cant." The play on these words is certainly not so vulgar and coarse as his play on the words "*à posteriori*," "*other* extremity." Explain the meaning of the logical terms "*a priori*" and "*a posteriori*."

RALPH WALDO EMERSON.—1803–1882.

Each and All. Extract LVIII., page 282.

Biographical Sketch.—Ralph Waldo Emerson was born in Boston in 1803, educated at Harvard, where he graduated in 1821, tried the clerical profession as minister of the Second Unitarian Church of Boston, and finally settled down in Concord as a literary man and student of philosophy. His creed was a kind of mystic Pantheism, greatly admired by the Parisian Transcendentalists, and popular with a very limited circle of unpractical optimists among his own countrymen. The nature of man and his relation to the universe formed his principal study, and though he has added little or nothing to the sum of human knowledge, he has at least tried by pen and voice to lift men's souls above the grovelling cares of the humdrum, workaday world. He has contributed largely to reviews, magazines, and other periodicals, his essays being marked by thoughtfulness and expressed in the smoothest and most artistic language. As a platform speaker he took a very high rank, often succeeding in establishing that magnetic control over his audience usually thought to be the special gift of the born orator. His orations were always carefully prepared, pruned, and polished in the highest style of art; but by a variety of rhetorical devices and skilfully concerted theatrical effects, he frequently obtained for his most artificial utterances the credit of being altogether unpremeditated and spontaneous. In 1848 he visited England, and delivered a series of lectures on

The Mind and Manners of the 19th Century, followed by the series on *Representative Men*, in 1849. In conjunction with Mr. Channing, he published the *Memoir of Margaret Fuller, Marchioness d'Ossoli*, in 1852; and in 1856, he issued his *English Traits*, the result of his travels in England and familiar intercourse and correspondence with Englishmen. Besides these well known works, he published a volume of *Poems* in 1846, and essays and treatises innumerable on the subjects of his favorite studies; died in 1882.

Each and All.—The moral of the poem is contained in the last line of the opening stanza or paragraph,—"Nothing is fair or good alone." The doctrine laid down very closely resembles that in Pope's "Essay on Man" (*see* p. 98, H. S. Reader); it is not likely to upset any existing order of things, and may be allowed to pass as harmless enough, notwithstanding that, stated as it is here, it is at once philosophically and poetically untrue. Association unquestionably *increases* both the beauty and usefulness of objects; but he is a shallow philosopher, and sadly wanting in poetic *insight*, who sees, for instance, in the "delicate shells,' however far removed from their surroundings, nothing but "poor unsightly, noisome things," that "had left their beauty on the shore." The intention is to show that beauty does not at all exist in the objects themselves, but belongs to them only as parts of "the perfect whole,"—a pantheistic view, that would deny the possibility of a blind man's taking pleasure in the music of the song birds that he cannot see with their surroundings of "river and sky." **The sexton,** alludes to a possibly true story of Napoleon when crossing the Alps on his way to the scene of his subsequent triumphs in Italy. **I thought,** etc. Analyse this sentence, and parse "from heaven." **Enamel,** Fr. *en amaile*, or *amel*, a corrupt form of *esmail*, a glass-like coating, here 'mother of pearl;' cf. *smelt*. **Noisome,** disagreeable; same root as *annoy*, formed from Lat. *in odio*, cf. Venetian *inodio;* not connected with *noise*, nor with *noxious*, **A gentle wife,** etc. According to Emerson's view it would appear that the *fairy* is of a higher order than the *wife*,—'transcendental,' but untrue. **Ground-pine,** or Lycopodium, is one of the club-mosses, a trailing evergreen, common in woods and other shady places. **Club-moss,** or Lycopodiaceæ, is the name of the family of Acrogens, of which the ground-pine is a species.

CHARLES JAMES LEVER.—1806–1872.

WATERLOO. FROM CHARLES O'MALLEY. Extract LIX., p. 484.

Biographical Sketch.—CHARLES JAMES LEVER was born in Dublin, in the year 1806, and was educated in the University of Trinity College, where he was the hero of more, and more ludicrous, adventures that he ventured afterwards to describe in the breezy pages of his most popular novel, *Charles O'Malley*. From his earliest childhood he was noted for his skill as a *raconteur*, and for his fondness for a good, roistering, hearty frolic, or practical joke, as free from malevolent ill-nature or real harm as they were full of exuberant fun, and sometimes even extravagant hilarity. Choosing the medical profession he varied the monotony of hospital practice by a trip to Quebec, as physician in charge of an emigrant vessel, somewhere about 1827 or 1828; and on landing, he took an adventurous journey far into the interior, through the forests and prairies, was actually adopted and solemnly initiated as a member of some Indian tribe, from whose excessive hospitality he only escaped with the utmost difficulty and danger. In future years he made good use of his American experiences and adventures in *Con Cregan* and *Arthur O'Leary*. He then went to Göttingen to finish his studies, after which he visited Heidelberg, Weimar, Vienna, and other cities, acquiring a taste for continental life and manners than can readily be traced in many of his works. In 1832, on the outbreak of cholera in Ireland, he was sent at the government expense to the west, and later, to the north of Ireland, where, besides ministering to the wants of the afflicted peasantry, he acquired much of the material afterwards incorporated into *Harry Lorrequer*, the *Knight of Gwynne*, *Charles O'Malley*, and *Jack Hinton*. On the conclusion of his labors as a cholera physician he went to Brussels; where, however, he did *not* hold the appointment of physician to the embassy, as is commonly asserted. Here he had ample opportunities of studying the idiosyncrasies of the veteran officers of Waterloo, many of whom figure prominently in the pages of his half-military, half-national fictions. From 1842 to 1845 he very ably filled the editorial chair of the Dublin *University Magazine*, and busied himself in writing *Tom Burke of Ours*, *The O'Donoghue*, and the *Knight of Gwynne*. Returning to the continent in 1845, he resided successively at Carlsruhe, in a castle in the Tyrol, described in *A Day's Ride*, and at Florence, till 1858, when the late Lord Derby appointed him consul at Spezzia. Here he wrote many of the novels dealing mainly with the oddities of Britons travelling

on the continent, and some of those treating of miscellaneous topics, social and political,—*The Daltons*, *The Dodd Family Abroad*, *Davenport Dunn*, etc. In politics, Lever began as a mild Conservative, but developed into a pronounced Tory as he grew older; his *Cornelius O'Dowd* papers in Blackwood deal with various topics, but are chiefly political, and of course strongly Conservative. In 1867 he was transferred to Trieste, where the closing years of his life were saddened by the death of his wife to whom he was devotedly attached, and by the complete breaking down of his own health and constitution, which had never been strong nor well cared for; died 1872.

WATERLOO, FROM "CHARLES O'MALLEY."

Charles O'Malley is the title, derived from the hero of one of Lever's most popular romances; but his exploits have been read and laughed over by so many thousands of readers, there is no need to give even an outline of the story. Like all Lever's early novels, Charles O'Malley is practically without plot or artistic coherence; the memory of the author was filled with good stories, laughable adventures, and reminiscences of many a quaint eccentric figure, that had once done heroic service under the 'Iron Duke;' and these he strings together with total disregard of chronology, artistic combination, or consistent plot. He is, in fact, the most careless of romancists, and so negligent of the mechanism of art, that he might in one sense at least be fairly classed as a disciple of the Spontaneous school. And yet, in spite of all his disregard of the technical rules of the novelist, it is hard to believe the confident prediction of the critics, that his works are doomed to the oblivion of an early grave:—it is hard to realise that a time should ever come when men, capable of understanding him, will cease to take an interest in 'Micky Free,' any more than they should cease to value other types of special kinds, in Sam Weller or in Launcelot Gobbo.

Lord Uxbridge had fought in Flanders, and under Sir John Moore, before his brilliant exploits during the three days' fight at Waterloo raised him to the rank and prestige of a national hero. On the 17th, while the British army was changing its position, the French cavalry had the temerity to follow the British cavalry, of which lieutenant-general the Earl of Uxbridge was in command; the result was disastrous to the French; Lord Uxbridge charged them at the head of the First Life Guards, and literally rode over them. The 18th added, if possible, to the glory of the 17th; the services rendered by the British cavalry are fairly described in the

extract; but at the close of that terrible day, "The Earl of Uxbridge," as Wellington mentions in his report, "received a wound by almost the last shot fired," which carried off one of his legs, and subjected him to the most excruciating neuralgic pains for the remaining thirty-nine years of his gallant, glorious life. As Marquis of Anglesey, he served twice as lord-lieutenant of Ireland,—precipitating the granting of Catholic Emancipation by a simple, soldierly blunder during his first administration, and contributing to the downfall of the Gray ministry, by equal simplicity in his second term. In the funeral procession of the great Iron Duke, on the 18th of November, 1852, Field Marshal the Marquis of Anglesey, then a grizzled old warrior of eighty-four, carried the Field Marshal's baton of the deceased; on the 28th of April, 1854, he surrendered his own Field Marshal's baton in death, at the good old age of eighty-six. **Grouchy**, it is alleged by French writers, had spent the previous night gambling in his tent at Gembloux, a village some twenty miles off, and was consequently so late in starting, that he failed to join the main body in time. **Bulow**, commanding the Prussian advance, the main body being under Blücher, the commander-in-chief. **Count Lobau**, George Mouton, "the best colonel that ever commanded a French regiment," according to Napoleon, obtained his title for his gallant conduct in beating off the Austrians at the island of Löbau, in the Danube, a few miles below Vienna, and bringing his troops across the river, to fight the memorable battle of Aspern, in 1809; he was wounded at Waterloo, and taken prisoner to England. Fifteen years afterwards he took part in the revolution of 1830, and succeeded Lafayette as commander of the National Guard; he died a peer and marshal of France in 1839.

Fitzroy, Lord Fitzroy Somerset, was crippled by a musket ball shattering his arm early in the engagement. **The Duke** was the short title by which Field Marshal Arthur Wellesley, Duke of Wellington, Commander-in-chief of the Army of the Netherlands, was most commonly designated by his officers and men. He was born in Ireland, May 1, 1769. Family influence secured his rapid promotion in the army at the outset of his career, and he was a lieutenant-colonel in 1793, at the early age of 24; he then served in the Netherlands, was made full colonel in 1796, and served with great distinction in India against Tippoo Saib (Sahib), and the Mahrattas. He returned to England in 1805 with the rank of major-general, married a laughter of the Earl of Longford in 1806, entered parliament the same year, and was appointed Secretary for Ireland in 1807. Shortly afterwards he again went on active service, against the Danes, whom he defeated at Kioge in 1808. He was then sent to the Peninsula,

where he defeated Junot at Vimieira, and compelled him to sign the "Convention of Cintra." The next few months were spent in England, but in April, 1809, he returned to the Peninsula as commander-in-chief. Then began the long series of almost uninterrupted successes against tremendous odds, that forms the most brilliant chapter in the world's military history. Space will only allow the bare mention of a few of these exploits:—Passage of the Douro and defeat of Soult; defeat of Victor and Sebastiani at Talavera, July 28th, 1809; in May, 1810, two victories at Busaco, and occupation of the lines at Torres Vedras (*Turres Veteres*); defeat of Marmont at Salamanca, July 21, 1812, and triumphant entry into Madrid, August 12, 1812; defeat of King Joseph and Marshal Jourdan at Vittoria, January 21, 1813; series of repulses of Soult at the Battles of the Pyrenees, invasion of France, and expulsion of Soult's army from Toulouse, November, 1813, which closed the Peninsular war, and precipitated the fall of Napoleon and Soult's submission to the House of Bourbon. At the Congress of Vienna he represented England; and, on Napoleon's escape from Elba, in March, 1815, Wellington proceeded from Vienna to Brussels as commander-in-chief. The battles of Quatrebras and Waterloo completed the overthrow of Napoleon, and worthily crowned the military career of his great conqueror. For the next three years he filled the onerous post of commander-in-chief of the Allies' Army of Occupation of the frontier fortresses of France; and mainly owing to his firmness, prudence, and generosity, then and afterwards, the period of occupation was shortened, the confused affairs of war-wasted France were reduced to order, and the general peace of Europe was so well secured that it remained unbroken, except by internal dissensions, for a period of forty years after the crowning triumph of Waterloo. In 1828 he became Prime Minister of England, and by his plain, straightforward, soldier-like simplicity and directness, he did more in a few years to unravel the tangled web of domestic politics than would probably have been accomplished in half a century of chicanery by the *soi disant* 'statesmen' of the Empire. On September 18th, 1852, he died at Walmer Castle, Kent, the gift of a grateful nation, and was buried with extraordinary pomp and ceremony on Nov. 18th, in St. Paul's Cathedral, beside the only possible rival of his fame, England's great naval hero, the gallant Horatio Nelson.

p. 285. **Tumbrils**; a rough two-wheeled cart, or half-wagon, a dump or turn-cart; a name originally given to the scold's ducking-stool, *tomber*, to turn, to tumble—**Hougoumont**; nearly all the names of places mentioned in the extract, whether villages or mere farm-houses, may be found on any good map of Belgium, lying within a few miles' radius from Waterloo, about ten miles

from Brussels. **Ney's attack,** troops marching to the assault or attack; what figure? Michel Ney, born at Saarlouis, 1769, abandoned the study of law for the army, which he entered as a private hussar in 1787. By an intrepid courage never surpassed, and by a sincere, though sometimes mistaken, love for his country, he rose through all the grades of service, till he became Duke of Elchingen, Prince de la Moskwa, and peer and marshal of France, with the yet more exalted title of "bravest of the brave." On Napoleon's first abdication in 1814, Ney tendered his allegiance to the Bourbons, and was at first earnestly opposed to the return from Elba, honestly believing it to be hurtful to the best interests of France; but on his arrival at Besançon to check the march of the invader, he found the whole country flocking to the standard of the demi-god, and at Lyons the dukes of Artois and Angoulême admitted the fruitlessness of resistance; Ney's troops shared the delirium of the hour and went over in a body, and he himself, whether from an absolute change in his belief as to what was best for his beloved country, or from inability to withstand the glamour of the great leader and friend who had loaded him with wealth and honor, followed the example of his army, joined the invader, fought under his banner at Waterloo, where he had five horses shot under him, and his cloak and garments riddled with bullets, refused to fly from France and fate after the second abdication, and was arrested, tried, and shot as a traitor—an inglorious end to a glorious career —on the 7th of December, 1815. **Death and carnage;** is this tautology? *carnage*, Lat. *caro, carnis*, raw flesh. **Michaud** must not be confounded with his more celebrated namesake, the author of the eloquent *Histoire des Croisades;* **cuirassiers,** soldiers protected by the *cuirass*, or body-armor, originally made of *leather*, Lat. *corium*, Fr. *cuir.* **Chevaux-de-frise,** plural of *cheval-de-frise*, called also *turnpike* and *tourniquet;* beams of wood penetrated transversely by six-foot iron rods or wooden spikes pointed with iron, set at right angles to each other; the expression literally means 'horses of Friesland' (in the Netherlands), either from their bristling roughness, or because they were employed in lieu of cavalry as a protection to the infantry: the Germans give the same contrivance the name *Spanischer reiter.* **Mitraille,** grape shot; the modern *mitrailleuse* was not then in use, with its leaden hail of 635 balls per minute, and its deadly precision of 96 effective shots in every hundred fired.

p. 287. **As the tall corn bends,** &c. What figure? Note that 'corn' does not mean 'maize' with English readers; it stands for 'grain' in general; especially 'oats,' for which it is a synonym in Ireland. The brilliant charge described here really took place on the previous day, the 17th; *see* note on "Lord Uxbridge," above.

p. 288. **An eloquent writer**; Sir Archibald Allison (1792-1867), whose description of the battle of Waterloo in his *History of Europe*, deserves to be carefully read, side by side with Victor Hugo's eloquent description in Les Misérables. **Deploying,** opening out; Fr. *déployer*, *dé* and *ployer* = *plier*, Lat. *plicare.* **Austerlitz**, &c. Define the position of these places accurately; and give a brief description of the battles.

p. 289, **Pivoting**, &c., i.e., making Planchenoit the centre, or pivot, round which the troops wheeled into their new position. **Napoleon** Buonaparte, one of the greatest, if not the very greatest, of the military and administrative geniuses the world has yet seen, was born at Ajaccio, Corsica, in August, 1769, and was educated at the military schools of Brienne and Paris. In 1792 he was driven out of Corsica by Paoli, and retired to Marseilles in poverty and obscurity; but in the following year he was employed by the government against Marseilles, and subsequently against Toulon, where he gave the first clear indications of his military skill and capacity as an organizer. For these services he was made brigadier-general, but was debarred from active duty by the jealous suspicions of the Directory, and seriously contemplated offering his services to the Grand Seignior and withdrawing to push his fortunes in the East. The revolt of the Sections, however, compelled the Directory, in 1795, to employ the clever young general to protect them against the tyranny of the mob and the National Guard; showers of grape shot strewed the streets of Paris with thousands of corpses; the Convention was saved, and Napoleon appointed second in command, and, on the retirement of Barras, General of the Army of the Interior. Shortly afterwards he married Josephine Beauharnois, and through her family influence obtained, in 1796, the command of the army of Italy, which for the last four years had lain inactive on the slopes of the Maritime Alps, and was now utterly disorganized and literally suffering from want. In a year and a-half the "Little Corporal" had, in a score of battles, defeated or destroyed five armies, each greater than his own, and had brilliantly closed the Italian campaign by the treaty of Campo-Formo. To get rid of their dangerous rival, the Directory appointed him, in 1798, to command the expedition against Egypt, where he took Alexandria, won the battle of the Pyramids, and soon became master of the country, notwithstanding the destruction of his fleet by Nelson in the battle of the Nile, or Bay of Aboukir. Crossing the desert and the Isthmus of Suez in February, 1799, he reduced Gaza and Jaffa, where, by his orders, fourteen hundred prisoners were assassinated in cold blood, on an unproved charge of having violated a former parole. Failing to reduce Acre, he retu to Egypt, defeated and almost

annihilated an army of 20,000 Janissaries at Aboukir, and leaving Kleber in command of the French forces in Egypt, he returned secretly to France, where, on Nov. 9th, 1799 (the famous 18th Brumaire, year 8 of the Republic), he overthrew the Directory, and was made First Consul. The following year he gained the decisive batttle of Marengo, and, Moreau having beaten the Austrians at Hohenlinden, the peace of Luneville was signed with Austria in 1801, and the treaty of Amiens with England in the following year brought the second war of the French Revolution to a close. Napoleon was now made consul for life, and took advantage of the brief cessation of hostilities to regulate the internal affairs of France; he reformed the whole civil administration of the country; pacified la Vendée; recalled the *émigrés*, or exiled nobles; re-opened the churches, restored the priests, and concluded a new Concordat with the Pope; created the *Légion d'honneur;* established the National Bank of France; employed the ablest jurors in the country to draw up the justly celebrated *Code Napoléon;* and in 1804 he crowned himself and Josephine Emperor and Empress of France, declining to accept coronation from his Holiness Pope Pius VII., who had gone purposely from Rome to Paris to officiate at the ceremony. In the same way he, six months later ,crowned himself King of Italy at Milan. Hostilities in the meantime again broke out; Napoleon forced 30,000 Austrians to capitulate at Ulm, in Würtemberg, on the very day before the loss of his fleet at Trafalgar; he soon afterwards took Vienna, and gained a decisive victory over the combined Austrian and Russian armies, thus forcing the Austrians to agreee to a separate peace and the Russians to retreat to their own territory. Prussia's power was crippled at Jena and Auerstadt, and the victories of Eylau and Friedland, in February and July, 1807, were followed by the treaty of Tilsit, which was virtually a division of Europe between Napoleon and Alexander of Russia. But the long series of disasters in the Peninsula, which cost France 400,000 men, the ill-starred invasion of Russia, which cost perhaps as many, and the decisive battle of Leipsic, where in three days the French lost 50,000 on the field, proved the death blows to his career. He abdicated on the 4th of April, 1814, and retired to the little island of Elba; the following year he returned, was utterly defeated at Waterloo, June 18th, 1815, fled from the field of battle to Paris, and abdicated on June 22nd, 'one hundred days' after leaving Elba. Proceeding then to Rochefort he went on board a British man-of-war, the *Bellerophon*, and surrendered himself, possibly in the hope of being allowed an asylum on British soil. But the recollection of his treacherous return from Elba, coupled with innumerable acts of perfidy throughout his blood-stained career, convinced the English

and their allies that the peace and security of mankind could only be secured by his close confinement, and the lone island of St. Helena was chosen for his prison. There, for six weary years, he suffered the retributive justice of ignominy and cruelty at the hands of Sir Hudson Lowe, vainly trying to alleviate his lot by composing his *Mémoires* and *Campaignes*, and eating out his heart in fruitless regrets for the frustration of his plans, but untroubled by remorse for all the innocent blood he had shed, and undisturbed by the blood-covered ghosts of the duc d'Enghien and the fourteen hundred prisoners of war he had assassinated. He died on the 5th of May, 1821, while a furious storm of wind and rain was raging, in which his excited fancy heard for the last time the rush and roar of the battle in which his soul delighted. His remains were removed from St. Helena in 1841, and transferred to Paris, where they now lie under the dome of the Invalides, surrounded by the dust and ashes of the brave companions-in-arms who had gallantly offered up their lives as a sacrifice on the altar of his insatiable ambition.

"Night or Blucher." That he should have expressed the hope of Blücher's arrival at all shows how well 'the Duke' understood the characters of his generals, for the Prussians had been defeated at Ligny on the 16th, and nothing but the impetuous courage and rapidity of movement from which Blücher gained the soubriquet of 'Marshal Vörwarts,' could have repaired that disaster in time to enable the Prussian contingent to reach the ground early enough to determine the issue of Waterloo. At the close of the battle old 'Vörwarts' (who was then 73 years old), pursued the flying Frenchmen through the night, and marched on to Paris, where his early arrival contributed greatly to the re-establishment of the Bourbons. For his services he was created Prince of Wahlstadt; died 1819.

p. 291. **Under an overwhelming,** under cover of, protected by, *not* 'exposed to.' **"Up, Guards, and at them!"** Wellington repeatedly declared that he never uttered such nonsense; the phrase was invented in some early description of the battle, and has continued to live in history in spite of the manifest absurdity of the whole story. Note how the rapidity of movement is imitated in the next paragraph, and the effect made more vivid by the employment of the historic present tense.

p. 293. **Cry of defiance.**—This is given by French historians, who allege that Cambronne called out "*la garde meurt, mais ne se rend pas;*" Victor Hugo, especially, glorifies the incident; but the phrase was invented by a French journalist two days after the battle. **Jerome,** ex-king of Westphalia, and youngest brother of Napoleon. The other brothers were:—*Joseph*, king of

Spain; *Louis*, king of Holland, and father of the late Emperor, Napoleon III.; and *Lucien*, who refused a crown, because the Emperor attached to the offer a condition that he should consent to divorce his wife.

Rossetti; *see* Extract lxxv. **Quick**, living, containing a living germ; cf. "*quick* and dead." **Lost and won**; explain the meaning.

EDWARD BULWER, LORD LYTTON.—1805–1873.

THE DIVER. Translated from SCHILLER. Extract LX., p. 294.

Biographical Sketch.—EDWARD BULWER LYTTON, BARON LYTTON, was born in 1805, at Heydon Hall, Norfolk, his father being a scion of the Bulwer family, and his mother, of the family of Lytton, of Knebsworth, Hertfordshire, from whom her son inherited the Knebsworth estates on condition of taking her family name in conjunction with his own. He was educated at Trinity Hall, Cambridge, where he took the chancellor's prize for his poem on Sculpture, and on the completion of his university course, after a tour in France, he wrote his first novel, *Falkland*, and settled down to a literary career. *Pelham*, *The Disowned*, *Devereux*, and *Paul Clifford*, followed regularly, one in each year, and firmly established him among the best and most popular of English novelists. He has been an indefatigable writer; more than a score of elaborate, well-sustained novels, besides several volumes of successful dramas and poems, original and translated, bear witness to his industry; and the reproduction and translation of his books into several European languages testify to the artistic excellence of his work. In 1831 he entered parliament as a Whig, and wrote a strong political pamphlet, *The Crisis*, in 1835, in the interests of his party, by whom he was created a baronet in 1838, in recognition of his literary merits. About 1845 he joined the Conservative party; became Secretary of State for the Colonies; and was raised to the peerage in 1866, as Baron Lytton; died 1873.

SCHILLER, Johan Christoph Friedrich, was born in 1759, at Marbach, in Würtemberg. He studied first for the clerical, and afterwards for the medical profession, but abandoned both for literature. At the age of twenty-two, he produced a somewhat sensational drama, *The Robbers*, which at once became popular, and raised him to a high position in the world of letters. Removing to Weimar, he became intimately acquainted with the great Goëthe, and with Herder, Wieland, and others; and succeeded in obtaining the

professorship of philosophy at Jena. The *Thirty Years' War* is a standard authority; but Schiller's chief fame rests on his spirited ballads, and his tragedies,—*Wallenstein*, *Mary Stuart*, *Joan of Arc*, *William Tell*—and an epic poem, *Moses*, far above the average in interest and treatment. He died in 1805.

THE DIVER.

This is one of Schiller's best and best known ballads; and Lytton's translation reproduces admirably the spirit and dash as well as the vivid word-painting of the original. The ballad is founded on an incident related as historical, but is highly embellished, and thus raised above the commonplace by the genius of the German poet. The Diver was one Nicholas, whose soubriquet, "The Fish," bears testimony to his reputation; and he was drowned in trying to discover the true nature of the Charybdis whirlpool for Frederick, king of Naples. Classify the metre, and scan the first stanza.

st. 1. **Charybdis** (Gk. χάω, to yawn, and ῥοιβδέω, to whirl), a whirlpool on the coast of Sicily, in the straits of Messina, opposite the rocks of Scylla, on the Italian shore. The ancient poets assigned these names a personal existence as sea monsters; and also deduced a well-known proverb from the exaggerated dangers of the channel between them. **Goblet,** a diminutive of *cup*, Lat. *cupa*, a cask. **Guerdon,** Low Lat. *wider donum*, compounded of Old High German *wider* = back and Lat. *donum* = gift: the prefix *with* is connected with the word *wider*, in such words as *with*stand, *with*draw, *with*hold; cf. *widdersins*, in H. S. Reader, p. 186. **King**, Frederick of Naples; *see* introductory note.

st. 2. **Verge,** edge, border. **Maelstrom,** a whirlpool on the coast of Norway, caused by the meeting of cross tides, as is the Charybdis. What is the distinction between *metonymy* and *antonomasia*? What other figures occur in the stanza? **To go;** analyse and parse.

st. 3. **Never a wight,** not a being, A. S. *wiht*, cf. a *whit*.

st. 4. **Unfearing,** note the archaisms (old forms) in the extract; quite admissible, even ornamental, in a ballad, but to be eschewed in modern styles. **Doffing,** a very old word = *do off*, i. e., fasten off = unfasten, unclasp; cf. *don* = do on, *dup* = do up: to *do* up a parcel is to *fasten* it up.

st. 5. **Marge,** margin, edge of the cliff; Fr. *marge*, Lat. *margo*; cf. *march*, a boundary, still retained in the north of Ireland, as a *march* drain, or *march* fence; also cf. *mark*, which is a doublet of *march*. Note the alliteration in this stanza. **Devours the wave;** any one who has run the rapids on the St. Lawrence will understand the meaning thoroughly. Analyse the stanza.

st. 6. The rhythm of this stanza very forcibly recalls Southey's *Waterfall of Lodore.* **Welkin,** A. S. *wolcnu* = clouds, sky; cf. Ger. *wolke,* cloud.

st. 7. **Abyss,** a bottomless gulf; Gr. *ἀ,* privative, and *βυσσός,* depth, *i. e.,* unfathomable. Poe's *Descent into the Maelström* will recur to the memory of any one who has read it.

st. 8. **Giant—mouth,** the "yawning abyss" of the preceding stanza.

st. 9. **Save;** parse this word in the 1st and 3rd lines of the stanza. **Fell;** A. S. *fel,* fierce. **Fare thee well;** criticise the grammar.

st. 10. Some editions print this stanza, and the first four lines of the next, in quotation marks, to indicate that these are the muttered thoughts of the anxious spectators. **God wot!** knows, 3rd sing. of 'wit,' A.S. *witan;* **were valued** would be estimated. **Howl;** cf. Lat. *ululo,* Gk. *ἐλελεῦ.*

st. 11. **Keel—mast;** parse these words; explain the last line.

st. 12. Cf. stanzas 6 and 5. Repetition is common in Homer and all ballads.

st. 13. **Cygnet,** a young swan. Skeat gives Lat. *cecinus,* though Old Fr. *cisne,* as the derivation, instead of the more obvious *cygnus,* Gk. *κύκνος.* **Stalwart,** lit. good at stealing, hence, 'strong,' 'brave;' A. S. *stelan;* for a parallel to the morality which regarded ability to steal as a kind of moral excellence, we have to go back to the old Spartan simplicity.

st. 14. **Heavenly** is a dissyllable. **The brave,** note the frequency of the use of adjectives as substantives, common in German, and in ballads.

st. 15. **His daughter;** this incident and all that follows is purely imaginary. The real Diver was of course drowned at the first attempt.

st. 16. **May the horror,** &c., the idea is that any future attempt to penetrate such mysteries would be a tempting of Providence.

st. 17. **Mad element;** water was one of the 'four elements' of the ancients.

st. 18. Analyse the last two lines. Explain the force of "far."

st. 19. **Salamander,** a batrachian reptile, able to live in fire, according to an old fable.

st. 20. **Fashionless forms;** what two figures? **Hammer-fish,** or hammer-head, a kind of shark, with eyes fixed on projections from the sides of the head. **Hyena,** why is the shark so called?

st. 21. **Goblins;** weird beings of the other world; Fr. *gobelin,* Low Lat. *gobelinus, cobalus,* Gr. *κόβαλος.* The word 'cobalt' is derived in the same way, from the idea of goblins, or mischievous sprites inhabiting the mines in Germany.

st. 22. **It saw,** the polypus. For a vivid description of the terrible devil-fish, *see* Victor Hugo's *Toilers of the Sea.*

st. 23. **Innermost;** account for this form.

st. 24. **Rest,** remain, Fr. *rester;* what is its present meaning? **Slake,** to quench, extinguish; a Scand. root; cf. slack.

st. 25. The brutality would have been less unkingly, had he thrown his ring. **But.** parse this word, and analyse the last four lines.

st. 16. **And heaven,** &c. This line apparently means that "it thundered in space," though "the space" is harsh; but there is no such idea in Schiller's original, which represents the soul of the youth as being moved by a heavenly force, explained in the succeeding lines.

st. 27. **Fond eyes;** whose? The pathos would have been increased by a direct mention of the maiden, as it runs in the original.

CARDINAL NEWMAN.—1801–L.

The Plague of Locusts. From Callista. Extract LXI., page 299.

Biographical Sketch.—John Henry Newman was born in London, 1801, and was educated at Oxford, where he graduated with distinction in 1820, and was elected Fellow of Oriel College, in 1852, and subsequently Vice-Principal of Alban Hall. Dr. Pusey, Newman, and Keble were the leaders of that doctrinal and ritual revival in the Church of England, variously known as the Oxford movement, the Tractarian movement, High Churchism, and Puseyism; but none of the leaders went so far in their desire to restore the practices and principles of Apostolic and Historical Churchism as did Dr. Newman. His disposition is unconsciously betrayed in that undying bequest to Christianity, the beautiful hymn, *Lead Kindly Light;* "one step" was all that he could take at a time, for a strangely short-sighted incapacity for seeing into the remote consequences of any act was the principal defect in a character of marvellous sweetness, purity, humility, and truthfulness. In 1842 he resigned all his emoluments at Oxford, and founded an ascetic community at Littlemore; and in 1845 he took the last 'one step' by formally joining the Church of Rome. On the establishment of the Catholic University in Dublin, about 1852, he received the appointment of rector, or principal; which he filled with credit and profit to the institution for several years, when he resigned and removed to the continent. In 1879 his Holiness, Pope Leo XIII., conferred on Dr. Newman the Cardinal's hat, which it is understood he might have had years before but for

his exceeding modesty and naturally shrinking, retiring disposition. In addition to his contributions to the Oxford Tracts, the last of which, No. 90, was from his pen, he has written three novels, and several works of a polemical character, equally marked by profound, if not subtle, scholarship, and a deep spirit of Christian meekness and devotion.

The Plague of Locusts has been well and faithfully described by Dr. Thomson in *The Land and The Book*, by Poole in Smith's *Dictionary of the Bible*, and by Lane, Tristram, Holland, and other travellers; but Dr. Newman's picture, though mainly drawn from books, is not surpassed for vivid realism and intensity by any that has yet been given. **Nightly damps**, or dews, are very heavy in all warm climates, wherever there is enough water to supply the necessary moisture to the air by evaporation.

p. 300. **Numerous in its species**; there are ten different names in the Hebrew Bible applied to these insects, and all travellers are agreed on the great varieties of species, yellow, blue, grey, brown, and black, to be met with in the districts subject to their invasions. **Sacred account**, "they covered the face of the whole earth, so that the land was darkened." *Exod.*, x., 14. *See* also, for a graphic description, *Joel*, ii., 3-10. **Curious**, inquisitive, prying,—its original meaning.

p. 301. **Harpies**, *see* Index. **Sicca**, Veneria, a Roman colony on a hill on the banks of the river Bagradas, near the modern *Kaff*, in the interior of Numidia, took its name from the worship of Venus. The scene is laid in the third century.

p. 302. **Yellow-colored snow** is the image suggested to scores of travellers who have been unfortunate enough to witness the plague. **Or rather pall**; why "rather *pall?*" **Wheal**, or weal, or wale, A.S. *walu*, the mark of a blow, or stripe.

p. 303. **African wheat** is described by Silius Italicus as yielding an hundred-fold; it was a staple article of trade with Rome.

p. 304. **Mendes**, in the Delta, was noted for its ointment, and for its worship of Pan, or Mendes, from whom its name was derived. **Impluvia**; the *impluvium* was the opening in the roof, or ceiling, of the *atrium*, or main hall, so called because the roof sloped towards it and so conducted the *rain* to the *compluvium*, or tank, or reservoir, in the pavement of the court-yard; others say that the tank was the *impluvium*. **Xysti** were either broad open walks in a garden, or broad covered galleries or walks for athletic practice in winter. **Tessellated**, laid out in regular squares, Lat. *tessella*, dim. of *tessera*, a four-sided figure, Gk. τέσσαρα, four.

p. 305. **Maws**, A.S. *maga*, the stomach of one of the lower animals.

WILLIAM MAKEPEACE THACKERAY.—1811–1863.

THE CANE-BOTTOM'D CHAIR, AND THE RECONCILIATION.
Extracts LXII., LXIII., pages 306, 308.

Biographical Sketch —Names are sometimes misnomers, and this was to some extent true of WM. MAKEPEACE THACKERAY. for he considered it his duty, and it certainly was his pleasure, to *make war* on the shams, foibles, and follies of the Englishman of the nineteenth century. He was born in Calcutta, in 1811, where his father, a civil servant of the then existing East India Company, was accumulating an ample fortune, which he shortly afterwards bequeathed to his little son. It has ever been the custom of the Anglo-Indians to send their children home to the "old country" in order to guard them against the effects of the fatal climate of Hindüstan; and accordingly the child was sent home while yet little more than an infant. He was educated at the Charterhouse (a school that has produced many of the most brilliant contributors to English literature); and at the usual age he matriculated at Trinity College, Cambridge. He did not, however, graduate at the University; and though we know little more of his college career than the fact that he occasionally wrote for his University organ, *The Snob*, we may not unfairly conclude from his confessions in the breezy pages of his *Adventures of Philip* that he belonged to the extravagant coterie, and spent his money as easily as it had come to him. At all events he seems to have found the Cambridge atmosphere either uncongenial or expensive; for he left it to make the grand tour of the Continent, considered at that time even more necessary than a college course for the completion of a polite education. On his travels his money went as fast as at Cambridge, and shortly after his setting out we find him endeavoring to retrieve his lost patrimony by turning his natural talents to account. At first he tried drawing and painting, for which he had some talent but no genius; but having failed, in 1835, as Dickens tells us, to obtain the position of artistic illustrator of the *Pickwick Papers*, he determined to emulate the example of their author, and henceforth he devoted himself almost exclusively to literature.

For many years after their first meeting in 1835, Thackeray and Dickens held the first places, if they did not appropriate the honors, in the ranks of English novelists: and it is greatly to the credit of the former that he on all occasions willingly acknowledged the superiority of his great rival in the delineation of such characters as appealed most forcibly to the feelings of the people. Dickens was, indeed, the missionary of the lower and lower-middle

classes, interpreting their feelings, their wishes, their hopes and their aspirations as no novelist had ever done before him ; but Thackeray was no less the exponent of the characteristic peculiarities of the upper and upper-middle classes, their prejudices, their fears, their mode of life, and their modes of thought. Endowed by nature with a keen insight into the intricacies of the human mind, and educated by experience into a due appreciation of the general hollowness of Society, he was well qualified to become the satirist and censor of his age ; and it must be acknowledged that he has in general tried to discharge his satirical function fairly, though his keen sense of humor and his consequent tendency to indulge in burlesque have frequently betrayed him into exaggerations that are neither merciful nor just. In his *Memoirs of Barry Lyndon*, for example, he has given a type of the mere fortune-hunting, or rather *heiress*-hunting, Irishman of the playwrights—a character as untrue to life as is the ordinary comic Irishman of the ordinary Irish farce ; it is, in fact, the caricature of an exaggerated caricature. He knew nothing, and he did not seem to care to know anything, of the characters of those not born within the sphere or within the influence of the Upper Ten. But within this limited area he knew everything : he is equally happy in depicting the generous, choleric, simple-minded Colonel Newcome ; the frank, foolish, stout-hearted Philip ; and the humorous pomposity of the servants' hall. The gorgeous romances of Disraëli are utterly misleading as to the tastes and habits of the aristocracy, because he painted them as he imagined they *ought* to be ; but Thackeray's keen sense of humor protected him from such an error, and he has painted them as they are,—or, at least, as he believed them to be.

He did not spring into notoriety ; on the contrary, he had been for years a constant contributor to *The Times*, to *Fraser's Magazine*, and other periodicals and papers, under (or over) the *noms de plume* of Michael Angelo Titmarsh, George Fitznoodle, Esq., Charles J. Yellowplush, &c., before the public recognized him as one of our great humorists and satirists. But though he rose slowly he rose steadily in the estimation of the reading public, till it became a subject of controversy whether Dickens depicted the humors of low life, or Thackeray the follies of high life with the greater truthfulness.—In 1851 he delivered a course of lectures (frequently repeated) on *The English Humorists of the Eighteenth Century*, and afterwards a series on *The Four Georges*, from which he derived not only pecuniary advantage as a direct result, but no slight addition to his growing reputation as a singularly clear, judicious, and withal kindly critic of his fellow-craftsmen in the literary world. In addition to more sustained efforts he, as

"Our Fat Contributor," wrote many fugitive sketches, witty and humorous, for the pages of *Punch* from its foundation in 1841; and his *Roundabout Papers* in the *Cornhill Magazine*, of which he was editor for many years, used to be looked for with an avidity only to be compared to the eagerness of the public for the appearance of the *Spectator* in the days of Addison. He joined the legal profession and was called to the bar in 1848,—probably in deference to his own opinion that every man ought to have a profession, and in some distrust as to whether Literature gave him the right to say that he already had a profession; but the question was decided by the success of his *Vanity Fair* (1847–1848), the publication of which greatly enhanced the reputation already gained by his *Paris Sketch-Book*, his *Irish Sketch-Book*, and his *Cornhill to Cairo*. His later publications followed as rapidly as could be expected from one with his *dolce-far-niente* proclivities; but it will always be a disputable point whether any of these, and if any, which of them, has added to the fame conferred upon him by *Vanity Fair*. He was by no means a great original thinker, nor was he gifted with the dramatic power requisite for the construction of a carefully devised plot, and the natural indolence of his Anglo-Indian origin and early exemption from the necessity to work always prevented him from making any great exercise of inventive genius. His indolence also left his work more slipshod and unpolished than that of any other great writer of his day; and many of even his finest passages are marred by a carelessness that may be fairly called slovenly. Nor is there one of his plots that does not fairly lie open to the same charge; the stories are vapid and uninteresting, the incidents have no natural sequence, and it makes little difference at what page one begins or ceases to read. In the delineation of character, however (within the range already indicated), he stands unrivalled; his characters, it is true, are not always originals,—one may without difficulty recognize the features of *Sir Roger de Coverley* and others of the portrait-gallery of the older humorists in Thackeray's heroes; but the copy is in many cases a much better picture than the original. The earlier humorists painted in bolder, coarser colors, but Thackeray gave a more subtle touch to the portrait: there is, for example, nothing in the work of these early humorists so fine as that scene in which the unprincipled adventuress, *Becky Sharp*, is represented as exulting in the victory of her outraged husband over the graceless scamp for whom she had deserted him—an unconscious touch of nature that first suggested to the author the idea that he really had the genius of a novelist. *Pendennis*, *Henry Esmond*, with its sequel *The Virginians*, and *The Newcomes* share the first honors with their precursor, *Vanity Fair*,

and it is doubtful to which of these should be awarded the palm of merit; they have, each and all, the same defects and the same excellences, a carelessness of composition and plot in marked contrast with an admirably careful portrayal of character. Besides these works and the others already mentioned Thackeray wrote several burlesques and satirical sketches in prose as well as a considerable number of humorous ballads and short poems in imitation of the *Odes* of Horace and the lyrics of Béranger. In his *Peg of Limavaddy* and other Irish ballads he has pretty well imitated the jingle of the old Irish "lilt," and their language is a fair enough imitation of the "brogue" to deceive the average English reader—but they have neither the sweet music, the metaphorical language, nor the introspective subtlety of the original ballad; while their flippancy is in marked contrast with the depth of passionate feeling pervading alike all Irish music and all Irish song. In 1855–1856 he visited America, where he delivered his series of lectures with marked success. On his return to England he made an unsuccessful attempt to get into Parliament, in 1857, and thenceforward devoted himself exclusively to literary pursuits. On the morning before Christmas, 1863, he was found dead in his bed,—his death being even more sudden and unexpected than that of his great rival, Dickens.

THE CANE-BOTTOM'D CHAIR.

If Thackeray had devoted his talents for versification to serious subjects, or at least to the serious treatment of such subjects as best suited him, he might have produced a succession of didactic satires equal to any that have appeared since Pope's Imitations of Horace. Many of his fugitive pieces in rhyme show a mastery over the difficulties of metre, and a power of expressing his thoughts in strictly measured feet and lines that required only the aid of a little industry to give to the world some well-considered poem worthy of his abilities; but he preferred the easier course of instructing his fellowmen through the channel of prose, and his poetical effusions are rather the desultory products of his momentary fancies than the results of any serious and deliberate intention to excel. In this extract note how pleasantly he contrives to secure the necessary variety of application of his simple, homely refrain; and how skilfully he produces in the mind of the reader a feeling of pathetic tenderness not commonly excited by a serio *comic* little fireside ballad. Describe the metre.

st. 1. **The bars** of the open grate or fire-place.

st. 2. **Chimney-pots** are a prominent feature in the landscape seen from the attic of any Bohemian of London; Gk. *κάμινος*.

st. 4. **Prints, pictures**; distinguish between these.

st. 5. **Divan** is a Persian and Arab. word, *diván* = an assembly, tribunal, council; then by an easy transition, a council chamber, and finally, a seat. **Sofa**, Arab. *suffah*. **Spinet**, *see* Index; so named from the method of playing by striking the strings with quills, Lat. *spina*.

st. 6. **Mameluke,** originally a Georgian or Circassian 'slave' in Egypt; they were employed as soldiers, but usurped the sovereignty of the country, and were not reduced till 1811, when Mohammed Ali massacred the greater number of them.

st. 7. **Fog**, thick mist, or smoke. **Latakie,** a perfumed Turkish tobacco, manufactured at the port of Laodicea in Syria, opposite the island of Cyprus.

st. 8. **Thee, my—chair**; what figure of speech ?

st. 9. **Bandy-legg'd,** Fr. *bandé*, past part. of *bander*, to bend by stringing, as a bow; not from *bind* or *bend*.

st. 10. **Have but feeling**; parse *but;* criticise its position.

st. 11. **She'd a scarf**, etc. Note the zengma, leading up to the metaphor.

st. 13. **My Fanny I see**; some grammarian with more brains than intelligence has applied the term 'hypotyposis' to this figure; it is commonly called 'vision.'

THE RECONCILIATION.

The extract is one of the finest passages in what some consider to be the author's finest production; and it illustrates as fairly as could be done in a mere extract some of Thackeray's peculiar excellences and special faults. The narrator is supposed to be Esmond himself, but if we compare Esmond's reflections and general modes of thought with those of Thackeray in his Lectures on the Humorists we can easily see that the hero is in truth a gentleman of the nineteenth century relegated to the reign of Queen Anne. The author has, it is true, caught the "manner of speech" of his predecessors with remarkable exactness, and his sense of humor was too keen to admit of his committing any serious mistake in this respect; but he was at once too indolent and too undramatic to represent the characteristic features of a bygone age with more than a superficial accuracy. His power of discriminating character and portraying it by subtle touches was wonderful, but it was the power of portraying such characters as he had met with; hence his very best creations are rather reproductions than originals, and they present such complex features as might be expected in characters depicted partly from observa-

tion of his contemporaries and partly from historical study. *Lady Castlewood* is a singularly sweet and pure type of womanhood, but a very slight change in her mode of dress and speech would render her the well-bred gentlewoman of any age; *Frank* would stand as a type of the manly, impulsive, high-souled boy, whether wearing an Eton collar or *point de Venise;* and one has nowhere to seek very far for a *Mr. Tusher*, with "an authoritative voice," though without "a great black periwig." Read carefully the introductory foot-note to the extract in the Reader.

Cathedral—Lat. and Gk. *Cathedra* = a chair, is the principal church within the diocese, or jurisdiction of a bishop, and is so named because he has his chair or throne there. Winchester Cathedral alluded to here was one of the eight Cathedrals of the New Foundation re-established by Henry VIII. on the overthrow of the monasteries formerly attached to them.

Dean and some of his clergy—*Dean* was originally = one set over *ten* monks, Lat. *decanus*, *decem;* the dean and clergy of the Cathedral constituted "the chapter," and gradually usurped to themselves the power over the Cathedral originally vested in the bishop. **Clergy.** Old Fr. *clergie*, A. S. *clerc* = a priest, clerk; Low Lat. *clericus*, Gk. κληρικός = clerical, belonging to the clergy, is derived from κλῆρος = a lot, portion,—applied to the priesthood, because "the Lord is their inheritance." *Deut.* xviii., 2.

Choristers, young and old—forming a separate corporation of "lay vicars" in many of the Cathedrals, and maintained from funds derived from special estates provided for this purpose by the decent piety of a past age.

Beside the dean—Which is *beside* or *besides* the proper word in this connection? *See* Ayer.

Read from the eagle in—voice and—periwig—The eagle was then and still continues to be a favorite design for the *lectern*, or reading-desk, in the better class of Anglican churches. Note the effect of the zeugma; this figure is frequently used, as here, for the purpose of introducing a witty juxtaposition of unexpected incongruities. It is at best but a low species of wit, the frequent occurrence of which would be intolerable. *Periwig* is a mis-spelt form of *perwig* = Dutch *peruyk:* the erroneous opinion that *peri* was a prefix led to its being dropped, whence *wig*. *Peruke* comes from Fr. *perruque*, a word of the same origin as the other.

Point de Venise—Venetian lace has been superseded by French and English products.

Vandyke—or better Vandyck, Sir Anthony, one of the most eminent of portrait-painters, was born at Antwerp, 1599, and died in London, 1641. His first master, VanBalen, had studied in Italy,

where he himself subsequently became the disciple of Rubens, surpassing even his great master in the nearness of his approach to the delicate flesh-tints of their common ideal of perfection, Titian. This early training accounts for the utter absence of Flemish influence from his works—the greatest of which, "The Crucifixion," pronounced by Sir Joshua Reynolds to be "one of the finest pictures in the world," is as truly Italian as any of the works of Titian. He was knighted and pensioned by Charles I., whose favor enabled the artist to realize a handsome fortune as the most popular portrait-painter of his age.

Mons. Rigaud's portrait, &c.—This portrait is several times alluded to. *Rigaud* appears to have been the popular portrait-painter of the day at Paris.

Not much chance—no small tenderness—What figure of speech?

Anthem—This word has no connection with the root of *τίθημι;* it is a doublet of *antiphon*, a later introduction of the same meaning—a psalm *sung responsively* by the choir, which was divided into two parts, as it still is in Cathedrals and College Chapels; from A. S. *antefn*, which is a mere abbreviation of *ἀντίφωνα*, *ἀντί* and *φωνή*.

Melancholy—The old physicians attributed this mental condition to the presence of *black bile*, *μέλας χολή*. Were they, after all, so very far astray? A similar idea has given us *humor*, *distemper*, and other words of like character.

As that dear lady beheld him—*Lady*, A. S. *hlǽfdige*, is certainly derived from *hlâf*—*loaf*, as to its first syllable, and probably from A. S. *dáig*—a kneaded lump, *dough*, as to the second syllable,—so that its original meaning—*loaf-kneader*. So the word *lord*, A. S. *hlâford*, is certainly from *hlâf*, and probably from *weard*—keeper (cf. *warden*), the meaning being *loaf-keeper*, or master.

The inner chapel—the portion of the church adjacent to the altar. The Lat. *capella* was originally used to indicate the shrine in which was preserved the *cappa* (cope) of St. Martin, and subsequently for any sanctuary.

Before the clergy were fairly gone—This phrase shows the boy's extreme eagerness, it being considered a rude violation of propriety for any of the congregation to leave their seats till the officiating clergy had retired. Note also how this eagerness is shown by the jumble of moods and tenses in Frank's salutation.

So that he might see again once more.—Criticise this sentence. Is it really tautological? Explain "so that."

The quarrel was all over.—In this passage note particularly the effect of the climax, immediately followed by the amplified anti-climax—"sister, mother, goddess"—but goddess no more, "for he knew of her weaknesses;" mother no more, for "by thought, suffering, experience, he was older *now* than she;" sister no more, for now she was "more fondly cherished as *woman*," and they no longer cared to look upon each other as mere brother and sister. No man could write more purely, sweetly, and tenderly than Thackeray when the mood was on him; pity that his indolence so constantly stood in the way of his exertions!

Bid Beatrix put her ribbons on, &c.—Ribbons were not so common that even Beatrice could wear them constantly. The word is the Celtic *ribin*, and has no connection with *band;* hence the present spelling is preferable to *riband* or *ribband*. *Maid of honor*—one of the young ladies who wait upon the Queen, as companions and attendants, not as menials. *Fine set-up minx*—*fine* refers to the dress or finery, old French *fin*, Lat. *finitus; set-up* is intended to describe the manners, cf. stuck-up; *minx*, a term of endearment = little dear,—a contracted, and possibly plural, form of *minikin*, from the German *minne* = love;—the word is sometimes used in a bad sense, though not implying much beyond a mild, playful censure.

Heart was never in the church—*i.e.*, in the profession: κυριακόν = Lord's house, κύριος = Lord, A. S. *cyrice*. Cf. *kirk*.

Asunder = on sunder, which form occurs in the Bible; A.S. *onsundran*.

Must try the world first before he tires of it—the wisdom here is better than the grammar—criticise the sentence.

Young Lord Churchill—son and successor to the great Duke of Marlborough. Write a brief note on the careers of Marlborough and Lady Marlborough.

Dowager lady, your father's widow—*dowager* = a widow having a jointure; from Fr. *douer*, Lat. *dotare* = to endow, comes the coined word *dowage* = endowment, and from this latter the coined word *dowager*. Thackeray employs the word as it is now commonly used, to distinguish the *widow* of the former from the *wife* of the present holder of the title and estate; the word is also sometimes used (improperly) to denote an elderly woman without any reference to jointure, title, or estates. Why does Lady Castlewood, speaking to Esmond, call her "your father's widow?" *See* int. foot-note in High School Reader, page 308.

Esmond said, "Yes, as far as present favor went," &c.—an instance of our author's negligence—Esmond's words being partly in oblique and partly in direct narrative. Re-write the speech, first in direct narrative, and then in oblique.

Frantic = out of one's senses, full of madness. The older forms

were *frentik* and *frenetik*, Gr. φρενητικος, suffering from φρενῖτις φρήν = the mind.

Mr. Atterbury of St. Bride's—1662–1732—became successively chaplain to Queen Anne, dean of Carlisle, and bishop of Rochester. He was an eloquent preacher, an able writer, and a zealous leader of the High Church party of his day (differing very widely from the High Church party of to-day); he was, besides, an active politician of the Jacobite party, and entered heart and soul into the conspiracy for the restoration of the direct Stuart line by placing the Pretender on the throne at the death of Anne. For this he was tried and convicted by the House of Lords in 1723, deprived of his See, and sentenced to banishment, which he spent mainly in Paris till his death nine years afterwards.

"You had spared, &c."—Parse each word in this sentence.

Such humility, as made—*Such*, A. S. *Swylc* = so like, the *l* being lost. The word *as* is a true relative; it was formerly common, though now found as a provincialism only, except after the words *such* and *same*, in which positions this form of the relative still holds its place in good English. —It is a corruption of the Scand. rel. pron. *es* = *which*, and must not be confounded with the entirely different word *as*, the adverb and conjunction, which is a corruption of *also*, A. S. *eal swá* = just so, just as, the *l* being lost by a corruption similar to what we have seen in the word *such*.

I own that—Explain the meaning of *own*. What other meaning has it?

I knew you would come—and saw, &c.—the emotional confusion of the agitated lady is well exhibited by the ungrammatical language, the incoherence of the thoughts, the importance attached to trifling coincidences, the reiteration of the words of the anthem which still ring in her ears like the refrain of some heart-reaching song, and finally by the hysterical outburst of happy laughter and tears in which all memory of that sad year of loneliness and estrangement was washed away for ever.

The concluding paragraph is worthy of Thackeray at his best; it scarce contains a word (except, perhaps, the 'quite' in *l.* 5) that could be altered or omitted without marring the melody and beauty of the whole.

"Non omnis moriar!"="I shall not wholly die." The quotation is from the well known ode "Exegi monumentum ære perennius," with which Horace closes the third book of the Odes, intending thenceforth to abandon lyric poetry; the full quotation is

> Non omnis moriar! Multaque pars mei
> Vitabit Libitinam. Odes. III. 30.

Horace bases his hopes of escaping the oblivion of the tomb on his success as a lyric poet; write a short essay contrasting this with the basis of the same hope given in the text.

WILLIAM EDMUNDSTOUNE AYTOUN.—1813–1865.

THE ISLAND OF THE SCOTS. (Dec. 1697.) Extract LXIV., p. 315.

Biographical Sketch.—WILLIAM E. AYTOUN was born in 1813, in Edinburgh, or not far from it in Fifeshire. He married a daughter of Prof. John Wilson, the celebrated 'Christopher North,' and so had the example of his father-in-law to encourage him in literature. In 1840 he was called to the Scotch bar; and was appointed Professor of Rhetoric and Belles Lettres in the University of Edinburgh in 1845. For many years he was a constant contributor to Blackwood, where his *nom de plume*, 'Augustus Dunshunner,' was always sure of a cordial welcome. The *Lays of the Scottish Cavaliers* were first published in 1848, and have been republished some score of times without any apparent diminution of their early popularity. In conjunction with Theodore Martin he produced the witty and humorous *Bon Gaultier Ballads;* and in 1854 he published *Firmilian, a Spasmodic Tragedy*, ridiculing the spasmodic poetry of the day. His only other important poem, *Bothwell*, was published in 1856. He died on Aug. 4th, 1865.

The Island of the Scots. This spirited ballad has the true ring of the martial spirit of Scotland, and exhibits many of the characteristics of the old ballads, of which it is an excellent imitation. Note the abruptness of the opening, and of the changes from direct to indirect narrative, and *vice versâ;* the occurrence of archaisms; the repetitions, and recurrence of epithets; the patriotism and hero-worship, with frequent allusions to well-known names and incidents; the vivid simplicity and ruggedness of the style and language, as well as the negligent confusion of moods and tenses; the fondness for graphic similes and metaphors, with occasional indulgence in apostrophe and personification; and the heightening of the general effect by the skilful employment of alliteration and onomatopœia—all generally characteristic of the best old ballads and imitations or reproductions of them in our literature. It will be a useful exercise for the pupils to point out these peculiarities wherever they occur. It is of little consequence whether there is any historical basis for the ballad or not; it is true in spirit if not to the letter, and that is the only point that is really important.

Middle isle, isle in the middle of the river. **Flung their bridge**, probably a light pontoon bridge. **I trow**; note the pronunciation.

p. 316. **Mareschal**, archaic form of Marshal; possibly Luxembourg is intended. **To dare**, to boast of it as a daring deed. **Duguesclin** (1314–1380), served with great bravery and distinction against the English, the king of Navarre, and Pedro the Cruel, of Castile, but was defeated and made prisoner by the Black Prince. Shortly after his release he was made Constable of France, in 1369, and by 1374 had almost cleared the French provinces of their English invaders. **Gentle blood**, of noble birth. **Gladsome** A. S. *glæd*, bright, cheerful. **Great Dundee** is painted in widely different colors by the partisans of the Cavaliers and those of the Roundheads; with the Highlanders he was the "Bonnie Dundee," the pink of chivalry, the last and best of the gallant Grahams; but to the Covenanters he was "bloody Claverse," the most cruel and rapacious of the persecutors of the saints. Scott and Wordsworth, as well as Aytoun, have worthily sung his praises, and Prof. Napier, of Edinburgh, has abundantly proved that nowhere is Macaulay more untruthful than in his unfounded aspersions on Viscount Dundee. John Graham, of Claverhouse, Viscount Dundee, and cousin of the Marquis of Montrose, was born in 1643, served in the French army from 1668 to 1672, when he entered the Dutch service under William of Orange, whose life he saved at the battle of Seneffe, 1672. In 1678 he served against the Covenanters, who had taken up arms to resist the attempts of Charles II. to establish episcopacy in Scotland; was defeated at Drumclog in 1679, but totally routed the Covenanters soon afterwards at Bothwell Brig. In 1688 he was created Viscount Dundee; and in 1689 he raised a small army of 2,000 Highlanders in support of the Stuarts, with which he totally defeated Gen. Mackay at the Pass of Killiecrankie, but himself fell in the engagement on July the 27th, 1689.

p. 317. **Turn again**, return. **Rise, hill and glen!** the rallying cry of the Highlanders. **Garry**, a river in Perthshire, joins the Tummel after a course of 20 miles. **Tartan**, woollen plaid cloth, the national costume of Scotland, where each clan had its own peculiar pattern of tartan. **Linn**, or *lin*, or *lyn*, Celtic *linn*, or *linne*, a pool of water in a stream.

p. 318. **"Now, by the Holy,"** etc. Supposed to be the words of the Marshal and those with him. **Middle stream**, middle of the stream, cf. Lat. "medius fluvius."

p. 319. **Claymore**, a long and broad two-handed sword. **And did they**, etc., *they* is indefinite, = Fr. *on*, people in general.

p. 320. **Aged annals**, ancient records. **Meed**, reward. A S. *méd*, *meord*, for *meosd*, probably connected with Gk. *μισθός*.

Lord Houghton, Richard Monckton Milnes (1809–1885), was educated at Cambridge, and entered parliament as Liberal member for Pontefract in the year 1837, continuing to represent that borough for two score years without intermission. In 1844 he published *Palm Leaves, and other Poems*, and in 1876 an edition of his collected works was issued, containing some of his youthful enthusiastic dreams of the future of Greece, as well as his more mature but less hopeful opinions in later life. He was especially remarkable for his kindly appreciation of merit, and many a struggling young author received the most timely aid and encouragement from the 'Mæcenas' of the day. **Sacrifice**, etc. The sentiment expressed here will make an excellent subject for a thesis.

EARL OF BEACONSFIELD.—1805–1881.

THE GAMBLING PARTY. FROM THE YOUNG DUKE.

Extract LXV., page 321.

Biographical Sketch.—BENJAMIN DISRAELI was born in London, December, 1805, in the house of his father Isaac, the learned author of the Curiosities of Literature, who is described as being as "simple as Goldsmith, and learned as a grammarian of the Middle Ages." Isaac's father, a Venetian Jew, had settled in England in 1748, and embraced Christianity; he is described by his grandson, who very closely resembled him, to have been "a man of ardent character; sanguine, courageous, speculative, and fortunate; with a temper which no disappointment could disturb, and a brain, amid reverses, full of resources,"—a character which exactly fits the writer, Benjamin himself, and which makes ultimate success a foregone, inevitable conclusion. Young Disraeli was educated by private tutors till the age of eighteen, when he entered a lawyer's office, solely for the purpose of enlarging his experience, which was necessarily limited, through the secluded, studious life of his retiring, meditative father. At twenty he published his first novel, *Vivian Grey*, bombastic in style and old-mannish enough in its air of oracular wisdom, to have been written by a veteran author and man of the world of fully sixty years of experience of life. People talked of the book, however, and that was sufficient to justify its author in making a two years' tour in the East, on his return from which he published *Alroy* and *Contarini Fleming*. These books show a marked advance, but are still oppressed with the octogenarian air of worldly wisdom, inseparable from the jejune work of an

ambitious egotist. He then made three unsuccessful attempts to enter Parliament—at Wycombe, Marylebone, and Taunton—before he finally succeeded in securing his election for Maidstone, in 1837. His first speech was a conspicuous, but yet a memorable failure; he had carefully prepared a most elaborate oration, bristling with good things, and in the highest style of art; but the House would not listen to him; every point was met with shouts of derisive laughter or cheers of ironical applause; the undaunted young Jew stood silent for a moment, "I have begun several times many things, and have often succeeded at last," was his cool acceptance of the temporary defeat, instantly followed by a distinct defiance, a challenge, not the less fiery because it was deliberate, "I shall sit down now, but the time will come when you *shall* hear me;" how well that prediction has been fulfilled, the political history of England for the next forty years abundantly testified. His methods, like his genius, were un-English and Eastern from the first; the dominant ideas that formed the life and soul of his intellectual organism were "belief in his race, in the Theocracy to which its sacred books and its history testify, and in the principle of monarchy through which a Theocracy best exercises itself;" when 'bullying' Dan. O'Connell thought to annihilate him by an ungenerous harping on his despised Jewish origin, he retorted unanswerably by a disdainful contempt for the "claims of long descent" from ancestors, who had been but naked and tattooed savages at a time when the Jews had outlived for centuries their splendor and their power; when *Punch* tried to poke some very silly fun at his famous utterance, "I am on the side of the angels," and with an elaboration that vainly tried to make up for lack of humor, caricatured him in the midst of a band of his angelic associates, he could well afford to jeer at the 'mollusc to man' theory of ascending descent, and was not afraid to avouch his faith in the Mosaic cosmogony, by a direct attack on Colenso's impeachment of the historical accuracy and value of the Pentateuch; and at a time when even pronounced Tories had begun to look upon the sovereign as a mere constitutional figure-head, he showed the sincerity of his belief in the principle of monarchy by causing his revered Queen and Mistress to be solemnly proclaimed Empress of her wide domain in India. The novels of *Coningsby* (1844), *Sybil* (1845), and *Tancred* (1847), develop his leading ideas on the principles of government, and should be read consecutively, as a trilogy or connected whole. In the year of the publication of *Tancred*, he was returned for Buckinghamshire (1847), and continued to represent that constituency during the remainder of his career in the House of Commons, till his elevation to the peerage in 1876, with the title of Earl of Beaconsfield—the title formerly

intended to be conferred on Burke, by his Majesty, George III. In 1852, he accepted office, for the first time, serving as Chancellor of the Exchequer, under the late Lord Derby; he was again appointed to the same office in 1858; and, for the third time, in 1866, when Mr. Lowe's, 'Cave of Adullam,' had helped Lord Derby to gratify his amiable desire for 'dishing the Whigs,' by turning out the Liberal government on the details of their Reform Bill. He became Premier for some months in 1868, and again in 1874. The Treaty of Berlin, July 13th, 1878, was largely due to his energy and resolute determination, and the modifications of many of its clauses in the direction of his suggestions, showed how vast was the influence that his spirited foreign policy had acquired for Great Britain in the affairs of the Continent of Europe. This was virtually the brilliant close to a career in which the most extraordinary thing is its success; he was succeeded as Premier by Mr. Gladstone in 1880, and died the following year. Besides the works already mentioned, he wrote a *Vindication of the British Constitution;* the *Life of Lord George Bentinck: Henrietta Temple*, a love story written in his youth; and *Lothair* and *Endymion*, the latest products of his matured political knowledge and experience.

The Young Duke (of St. James) was designed to illustrate the principles of the 'Young England' party, who regarded the Tudor period as the era most worthy of imitation, and looked upon the manners and politics of the present century as thoroughly low and vile. Note the tendency to hyperbole and exaggeration all through the extract. **Hermitage**, wine made from the grapes of a vineyard of that name in France, on the banks of the Rhine, about ten miles from Valence. **Ecarte,** a game at cards, named from the players being allowed to 'discard' some or all of the cards allotted to them at the deal and to receive others instead.

p. 322. **The Duke had thousands**, of chances. **Make a tumbler** of punch or some similar stimulant. **Was worsened**, had grown worse; *see* Index.

p. 323. **Ultimatum,** extreme limit.

p. 324. **Such a Hell**, the common name given to a gaming-room; there is here a *double entendre.* **Bribed rat,** in the old sense of Fr. *briber* = to eat gluttonously, filled to repletion.

His presence, appearance of his whole person. **Ghouls,** Persian *ghól*, a demon, accustomed to prey on human bodies.

CHARLES DICKENS.—1812–1870.

THE PICKWICKIANS DISPORT THEMSELVES ON ICE.

From PICKWICK PAPERS. Extract LXVI., page 327.

Biographical Sketch.—CHARLES DICKENS was born on February 7th, 1812, at Landport, Hampshire, England. His father, a man of the Micawber stamp, always "waiting for something to turn up," was at that time a clerk in the Navy Department; but from a general shiftlessness of character he was unable to give his children a good education, and the early advantages of Charles in this line were of the most limited and unsatisfactory kind. At fifteen he entered a lawyer's office, but, disliking both the work and the pay, he learned shorthand and obtained employment at the Law Courts, and subsequently reported the parliamentary debates for the *True Sun*, from which paper he went on the staff of the *Morning Chronicle*. Endowed by nature with exceptionally keen powers of observation, and having both a natural and acquired sympathy for poverty and distress, he devoted all his leisure time to a diligent study of the manners, customs, and mode of life of the poor of London, and thus furnished his mind with an immense number of vivid portraits of all classes and conditions in the lower ranks of life—an inexhaustible store from which he afterwards drew much of the rich and racy material turned to such good account in his novels and character sketches. In 1836 he published the *Sketches by Boz*, a collection of short papers and sketches contributed from time to time to the old *Monthly Magazine*, and to the paper with which he was connected as a reporter. The *Posthumous Papers of the Pickwick Club* appeared in serial form during 1837; they were originally intended to consist merely of brief humorous descriptions to accompany and explain a series of comic drawings to be furnished by Mr. Seymour, but Dickens soon induced the publishers to allow the letterpress to take the lead, and let the artist make his drawings to illustrate the narrative. The *Pickwick Papers* were followed in rapid succession by *Oliver Twist*, exposing the working of the English poor law and workhouse systems; *Nicholas Nickleby*, showing up the cheap boarding schools of Yorkshire; *The Old Curiosity Shop*, with the pathetic life and death of Little Nell; *Barnaby Rudge*, dealing with the history of the No-Popery Riots of sixty years earlier. In 1842 he visited America, and afterwards published his experiences in *American Notes*, and in a part of *Martin Chuzzlewit*, where he also deals with the 'hired nurse' nuisance in the now immortal person

of "Sairey Gamp" and her mythical patient, Mrs. Harris. Dickens' experience of American society must have been exceptional, for he does not seem to have met with any higher type than the vulgarly self-assertive mongrel, whose intolerable coarseness and assumption are no more characteristic of the average citizen of the States than is the roystering bluster of the typical stage Irishman fairly representative of the natural politeness of his countrymen; he revisited the United States in 1867, on which occasion he carried away with him golden opinions of the people, and golden proofs of their appreciation of his power as a public 'Reader.' In this capacity, indeed, his dramatic talents enabled him to excel, and tens of thousands of delighted hearers have learned from his readings, or recitations, of passages of his own works, how many hidden beauties of literature may be revealed by a sympathetic voice modulated to suit the pathos or the humor or the horror of the composition. In addition to his later novels, *Dombey and Son*, *David Copperfield*, *Bleak House*, *Hard Times*, *Little Dorrit*, *A Tale of Two Cities*, *Our Mutual Friend*, *Great Expectations*, and the unfinished *Mystery of Edwin Drood*—he edited *Household Words*, the magazine in which some of them first saw the light, from 1850 to 1859, when he began to issue the still popular *All the Year Round*, in which he first published the papers afterwards collected into the *Uncommercial Traveller*. *A Child's History of England* and the ever fresh *Christmas Stories* complete the list of his productions; and it is perhaps the highest praise that can be given to so voluminous a writer, to say that in all the wit, humor, pathos, character-painting, and romantic invention of all his works, there is not one sentence that cannot be read aloud by the most watchful mother to the most carefully shielded daughter on the earth. Dickens died of apoplexy, on the 9th of June, 1870.

The Pickwickians.—Read the introductory foot-note in the High School Reader.

Capital—Prime; the conversation of these young disciples of Æsculapius is plentifully interlarded with slang, both professional and common. **You skate, of course**; because Mr. Winkle habitually posed as the sporting character of the club; he almost deludes himself into the belief that he really does know something about manly sports, and can never summon up moral courage enough to plead ignorance till it is too late.

p. 328. **Arabella,** afterwards married to Winkle. **Astonishing devices**; good skating is for climatic reasons by no means so common an accomplishment in England as with us.

Gimlet, old Fr. *guimbelet;* there is also a form 'wimble,' which shows that the word is from a Teutonic root *wimb*, or *wimp*, a doublet of *wind*, etc., turn repeatedly, hence 'to bore.'

p. 330. **Let go, sir.**—The salient feature of Sam's character, standing out beyond his fun, wit, humor, impudence, and general quaintness, is his unswerving fidelity to his master; he is always civil and obliging, ready to lend a helping hand to anyone so long as it does not interfere with the minute discharge of his duty to Mr. Pickwick, but the instant his beloved master calls, everything and person else may go to the wall, their bitterest need is not for a moment to be considered as against his slightest wish. No doubt Dickens intended through Mr. Weller to convey a much needed lesson to the mercenary flunkey of the servants' hall; a sham for whom he had the same contemptuous dislike that he had for shams in general and for mercenary shams in particular. **Let me bleed you;** the practice of bleeding had not then fallen into the senseless and illogical disuse into which the fear of ridicule has induced our modern leeches to allow it to fall.

p. 331. **A few paces apart;** in keeping with Mr. Pickwick's natural tender consideration for the feelings of his friends and companions, which would not allow him to administer even a well-deserved rebuke in the presence of others. **Humbug** is made up of the slang term *hum*, to wheedle, cheat, cajole, and the word *bug*, a spectre, or bugbear, i.e., a sham bugbear, false pretence, specious cheat. Trench (I think) suggested 'Hamburg' as the derivation, Hamburg sherry and Hamburg news being alike unworthy of trust. **Impostor,** is one who *positively* declares himself to be what he is not, whereas a *humbug* may merely allow people to deceive themselves in regard to his qualities. Mr. Pickwick, in his excessive honesty, would neither permit his club-fellows to be passive shams nor active cheats.

p. 332. **Gutters,** small shallow open drains between the roadbed and the sidewalk, resembling the gutters at the eaves of a roof for carrying away the rain-drops, Lat. *gutta*, a drop. **Mr. Winkle** had evidently forgotten his recent discomfiture.

p. 333. **Painful force;** force on which he had expended great pains or care: so, in Fuller's *Worthies*, "Oh! the *painfulness* of his preaching!" does not mean 'pain inflicted by,' but 'pains expended on,' his preaching. **Handkerchief,** kerchief, the modern form of *couvre-chef*, Fr. *couvrir*, to cover, *chef*, the head, originally meant a small square piece of cloth for covering the head, a head-cover; hence, any similar piece of cloth.

p. 334. **Clearest possible notion;** what figure? **Generally** has here its original meaning, *i.e.*, universally, without exception; what does it now *generally* mean?

HENRY WADSWORTH LONGFELLOW.—1807–1882.

THE HANGING OF THE CRANE.—Extract LXVII., page 336.

Biographical sketch.—HENRY WADSWORTH LONGFELLOW, born February 27, 1807, was the son of Stephen Longfellow, a distinguished lawyer and United States Congressman, and his wife, Zilpha, whose family name of Wadsworth is preserved in that of her gifted son. At the age of fourteen he entered Bowdoin College, about twenty-five miles from Portland; and graduated in 1825, at an age when the majority of boys are thinking about matriculating. Among his classmates was Nathaniel Hawthorne, not much less distinguished in prose than Longfellow subsequently became in poetry. Shortly after leaving college he was offered the professorship of modern languages by the authorities; and in order to qualify himself for the position he spent nearly four years in travel and study on the continent of Europe. What would have been his influence on American literature, and especially on American poetry, had he not spent these years in Europe, it would be idle to conjecture; he was not fitted to be the poet of a turbulent democracy, either by taste, temperament, physique, or predilection; and though he conformed with a peculiar sweetness and urbanity to the exactions of his admiring countrymen, one can easily see that it was with a very positive feeling of relief he escaped to the seclusion of his study to hold sweet communion with the semi-æsthetic mediæval catholicity imbibed during his European tours. He left America, a callow poet with a certain abstract love for nature as he had seen her on Casco Bay, and with a certain power, not fully recognized even by himself, of interpreting her, as she is, apart from the supernatural; he returned, in 1829, to assume his position in Bowdoin College, steeped to the lips in the mediæval traditions of the monks and brotherhoods, and no longer able to discern Nature, face to face, but only dimly seeing her in the light reflected from the convent walls and walks, and hearing her as she rustles in dim, ghost-like legendary guise through the marble corridors of the cloister. He had been among the lotus eaters, and their mysticism and music had so entranced him that not for many years did he emerge, nor did he ever fully awake to the fact that he lived in the most active age and was, in name at least, a citizen among the most active people the world has yet beheld.

During the six years (1829-1835) spent at Bowdoin College he published an essay on the *Moral and Devotional Poetry of Spain*, which included some excellent translations from the Spanish poets, and *Outre-Mer* (*Ultra Mare*), a record of impressions and incidents

of his travels; but though the prose of these productions is marked by a peculiar gracefulness, there is nothing in the poetry to show any power beyond that of correctly interpreting the thoughts of others, nothing so original or powerful as the *Burial of the Minnesink*, written during his undergraduate novitiate to the Muses.

In 1835, he was elected to the chair of Modern Languages and *Belles-lettres* in Harvard College, Cambridge, near Boston; and to better qualify himself for the position, he once more visited Europe, spending some fifteen months in the study of the Scandinavian literature, and in contemplation of the sublime scenery of Switzerland. On his return to America, in 1836, he settled amid the congenial surroundings of Cambridge, where he purchased the old frame house formerly occupied as headquarters by Washington during the Revolutionary War. Here he continued to reside till the time of his death, only breaking the monotony of an uneventful life by occasional visits to Europe, and by periodical trips to his summer residence at Nahant, and to the residences of his children at Castine and at Portland.

It would occupy too much space to criticise his works in detail—even to give a catalogue of them would go beyond the limits of this brief sketch; but it is not necessary, for many of his poems—all, probably, that will survive—are to his admirers "familiar in their mouths as household words," and familiar they will continue to be long after the works of abler men have passed away into forgetfulness. And why? Because of all the men that have lived in our day, Longfellow was the one man that threw open his inmost heart of hearts to all his fellows; because that, having nothing to conceal, his life, his character, his works were unreservedly displayed to the gaze of the world, and the world could see that his conduct was in all things conformed to his creed; and because that in this high-pressure, working, struggling, thinking, doubting age, he has taught us, in language that even a child can understand, to pause and look, for

> Nature with folded hands seemed there!
> Kneeling at her evening prayer!

not, perhaps, a very lofty conception of Nature in these days when natural laws are the be-all and the end-all of the wise; but it is at least a conception of Nature which has touched the great heart of the people, and the lessons of the *Songs of Evening*—the "Psalm of Life," the "Excelsior," the "Resignation," and the rest of them—will be read, and learned, and loved by generations yet unborn, long after the æsthetic materialism of the age shall have become the bye-word, the reproach, and the laughing-stock of a more enlightened future.

That many of his shorter poems will live seems as certain as that any of our present literature will survive; but it is more doubtful whether a similar destiny awaits any of his more elaborate effusions. *Evangeline*, *The Courtship of Miles Standish*, *Hiawatha*, and *The Golden Legend*, will probably be found, in libraries at least, for many years to come; but whether they will become a permanent part of the living literature of the language is not so easy to decide. *Hiawatha* is unique, there is nothing like it in the language, and even were it destitute of other merit (which it is not), this should be sufficient to ensure its immortality; *Evangeline* ought to survive on account of the singular beauty of her character and the sweet, sad story of her married career; but it does not seem likely that *Miles Standish* will long outlive the obliteration of the old New England landmarks of prejudice and Puritanism; and the *Golden Legend* will probably be unread till some new upheaval of society restores once more the departing taste for mediævalism.

Longfellow was twice married. In 1831, being then in his twenty-fourth year, he married Miss Mary Potter, who died at Rotterdam, 1835, while accompanying her husband on his tour of preparation for his duties at Harvard; she was the "Being Beauteous" of whom he speaks in "Footsteps of Angels" as one

> "Who unto my youth was given,
> More than all things else to love me,
> And is now a saint in heaven."

Eight years afterwards, 1843, he married Miss Appleton, of Boston, who became the mother of his five children, Ernest, and Charles, and

> "Grave Alice, and laughing Allegra,
> And Edith with golden hair."

Her dress accidentally took fire, and she was burned to death, in their happy home in Cambridge, in 1861. He could bear to write of his first wife in the *Voices of the Night*, but he never could trust himself, in any published work, even to allude to the awfully tragic fate of her whose untimely death he mourned so patiently, so deeply, and so long.

THE HANGING OF THE CRANE.

This poem was first published in 1874, and reappeared the following year among the 'other poems' in *The Mask of Pandora, and other poems.* It was received cordially, as all the author's works were at this period, for his reputation had already been established on so secure a foundation that during a visit to Eng-

land a short time previously (1868-69), he had received the honorary degrees of LL.D. from Cambridge, and D.C.L. from Oxford, and had the year previous to its publication, been elected a member of the Russian Academy of Science, 1875. The style is characteristic of Longfellow, nor is the fable (or plot) less so, exhibiting as it does that intimate commingling of the real with the unreal, of the actual with the visionary, which pervades all his poetry. In his later years he became even more attached to this ghostly union of the seen and the unseen, and the very form of the present extract reappears in his *Keramos*, 1878; though in the latter poem the distinction between the scene of real life and the visionary world of the poet is marked much more clearly and distinctly, the preludes being purely descriptive of what passed before his bodily eyes while the imaginative *corollaries* are distinctly visionary, though not less real nor less effective. In the present poem the preludes, it will be noticed, are scarcely, if at all, less visionary than the imaginative scenes that follow them. It may also be noticed that the poet, now no longer young, cannot bring himself to depict the solitary state of one left there alone—"I see the two alone remain." And this is characteristic of him,—he saw that the upheaval of American society, brought about by the civil war, boded disaster to the commonwealth, and that it was of the utmost consequence that the people should be lured back to the joys of domestic life: hence his pen pictures of the peace and joy of wedded bliss must not be marred by the blurs that had blotted out the great happiness of his own fireside scene. Indeed, it was not in the nature of this man, kindly, cheery, hopeful as it always was, to give pain to any; and so we find in this, as in all his works, the healing balm of consolation and of hope applied to soothe and cure the wounds of separation and distress.

The title of the poem is taken from a custom of his New England home, where old-time customs are even now observed with a fidelity unknown in other parts of the bustling, go-ahead Union. On the old-time open hearths of New England used to blaze the crackling logs, unhampered and unhidden by the burnished stove that so greatly offended the æsthetic eye of Oscar Wilde; and on this hearth the mode of cookery was, and still is in some places, as primitive as it used to be before the Mayflower landed her living freight on Plymouth Rock. An upright iron bar is secured in sockets in which it can turn freely, and from near the top of this bar projects an horizontal shaft of metal, from which are suspended chains, hooks, cleets, and all the other contrivances for holding the pots and kettles over the blazing logs below. This combination is called the 'crane,' and the "Hanging of the Crane" is therefore symbolical of the completion of the house for the reception of a

newly-wedded pair—it is, in fact, the New England equivalent for the silly "house-warming" of more advanced, but less homely and less happy places. The word is derived from the bird, the crane, cf. Gk. *γέρανος*, root *gar* = to croak.

I. Scan the opening prelude (1st six lines); name the metres; and state the order of recurrence of the rhymes.

Guest—A. S. *gæst*, Lat. *hostis*, the primary meaning being an 'enemy,' then a 'stranger,' and finally a 'guest'—the *u* is inserted to keep the *g* hard. Sometimes derived from *hospitem* = host, but this is from *hosti-pet*, i.e. *hostis, potens*, = guest—master.

Jest—originally geste = a tale, a merry tale. Lat. *gestum*.

Into the night are gone—distinguish between '*are* gone' and '*have* gone.'

Myriad—Gk. *μυριάς* = ten thousand, an immense number.

Like a new star, &c.—the discovery of stars unobserved before is not so uncommon as to make it necessary for us to suppose the poet to have had in mind any special theory as to the origin of the worlds. Longfellow was not a deep natural philosopher, and it is not at all likely that he had any intention of lending his poetic support to any hypothesis; he wanted a suitable image, and he found an appropriate one in the idea of a new star "roll'd on its harmonious way." *Harmonious* is characteristic of Longfellow, who was ever hearing the deep symphonies of nature, as in some vast cathedral of the spheres.

Chimney, burning bright.—Is this an instance of *hypallage?* or is it a transferred epithet? What is the difference? *Chimney*, Lat. *caminus*, Gk. *κάμινος* = oven, furnace, chimney.

II. Muse on what, &c.—the word has no connection with the nine Muses; it is derived from French, *muser* = to study, old Fr. *muse* = mouth, Italian *musare* = "to hold the muzzle, or snout, in the air,"—the image being obviously taken from the attitude of a dog, or other hunting animal, sniffing the air in doubt as to the proper course to follow. Cf. *muzzle*, which is simply the diminutive of Fr. *muse*. Note the graceful uncertainty, and the graceful expression of it, throughout this prelude.

For two alone—*all one* = quite by oneself; the word *one* was originally pronounced *own*, as in this word, and in *atone* = 'at one'; it should properly be used with reference to a single object only; but Longfellow, and not he alone, confounds it with *lone*, *lonely* (with which it has no connection whatever), and so employs it incorrectly to agree with a plural, as in the present poem.

Light of love—cf. Gray's "bloom of young desire, and purple light of love."

Of love, that says not, &c.—The unselfishness and the soul-union of conjugal love are beautifully expressed in this coup

let,—the love that puts not itself first, "*not mine* and thine," but looks upon both as one, recognizes no divided interest, is willing even to sink itself to the second place in the spirit of self-sacrifice, "*ours*, for ours is *thine* and mine." The remainder of the stanza, too, shows very prettily the completeness of the contentment in each other's society; they want no guests to check, as a screen might do, the natural impulse to cast tender glances, and to worry them with dull, prosy news of the dull, prosy world beyond their paradise of peace.

Tell them tales='relate stories to them.' In Milton's "every shepherd *tells* his *tale*" the words have a very different meaning, viz., '*counts* his *number*'—with which cf. the Biblical '*tale* of bricks,' and the 'teller' in a bank. This is an excellent example of the changes constantly occurring in the uses of words in all living languages

Needs must be—*needs*=of necessity, an adverb. old genitive *nedes*, which supplanted the still older genitive *nede*, A.S. *nyde*, gen. of *nyd*. Parse *each*, *other's*, *own*.

III. **Views, dissolving, &c.**—In allusion to the dissolving views of a magic lantern. **Transfigured**=with the figures changed.

Fancy—a contraction from *fantasy*, Gk. *φαντασία*, *φαντάζω*, *φαίνω*.

Self-same scene—The use of the word *self-same* is very unhappy, and is unlike the author's usual carefulness in the selection of terms: *self-same* is a compound of two purely Anglo-Saxon words, *self*, and *same*, differing very little from each other in meaning, and equivalent to "the very identical thing (or person);"—it should not, therefore, be applied to a scene, even "in part transfigured."

They entertain A little angel unaware—A love of children was a marked feature in the character of the poet, as, indeed, it is in the characters of all morally healthy men; elsewhere (in the *Children*) he shows his love for them:—

> "Oh! what would the world be to us, If the children were no more?
> We should dread the desert behind us Worse than the dark before."

The sentiment in the text is most likely inspired by the apostolic injunction to the Hebrews (xiii. 2), "to entertain strangers: for thereby some have entertained angels unawares," in which the allusion is, of course, to the entertaining of angels by Abraham and by Lot. It is not strictly true to nature to describe parents as "unaware" of the *angelic* character of their first-born; though the poets, no doubt carried away by the Biblical "unawares,"

persistently do so: for instance, Gerald Massey, in the *Ballad of Babe Cristabel*, has

> "In this dim world of clouding cares,
> We rarely know, till 'wildered eyes
> See white wings lessening up the skies,
> The Angels with us unawares."

And another poet, Charles M. Dickinson, says of them

> "They are idols of hearts and of households,
> They are Angels of God in disguise."

Note the minute fidelity of the whole picture, and the half-sportive, half-sad tenderness with which he urges "the right divine of helplessness." No man ever lived who loved children more, and was more beloved by them, than Longfellow; many an eager schoolboy has walked out from Cambridge to get a glimpse of the white-haired poet in his declining years, and though racked by the pain from which he was seldom wholly free of late he never once turned them away disappointed, never once refused to gratify their ardent curiosity.

Born in purple chambers of the morn = born to be the heir to a despotic sovereignty, similar to that exercised by the monarchs of the East (where the morn appears). The word "purple," Lat. *purpureus*, Gk. πορφυρεος, is used by the poets to indicate (1) brightness, (2) royalty—here it indicates both. In "To the Rhine" Longfellow has:—

> "Thou royal river, born of sun and shower,
> In chambers purple with the Alpine glow!"

And again, in his "Flower de Luce" (*fleur-de-lys*) we have:—

> "Born in the purple, born to joy and pleasance,
> Thou dost not toil nor spin,
> But makest glad and radiant with thy presence
> The meadow and the lin."

A conversation in his eyes—cf. Byron's "Eyes spake love to eyes that spake again." *Conversation* is used by a poetic license for "eloquence." See next note.

The golden silence of the Greek—Homer (Pope's), *Il.* xiv. 252, has

> "Silence that spoke, and eloquence of eyes."

The Germans have a proverb, borrowed from the Greek,—

> "Speech is silvern, Silence is golden;
> Speech is human, Silence is divine."

Resistless, fathomless, and slow, &c.—Many passages might be quoted from Longfellow's works to show that he was not so deficient in humor as some of his critics allege him to have

been. There is a pleasant and homely playfulness about the contrast of the arbitrary power of the young "monarch absolute" with his submission to the "resistless, fathomless, and slow" power over which he can exercise no control. The story of King Canute and his rebuke of the flattery of his courtiers is well known; Longfellow preserves the verisimilitude of the allusions throughout, even to the minute pushing back of the chair. '*Rustling* like the sea' has been objected to by critics who have never heard the sound of the waves as they gently rub together the commingled shingle, sand, and sea-weed at the incoming of the tide.

IV. This prelude is fairly open to the objection that the effect of the first simile is marred by the introduction of the second: either would have been sufficient, and either would have been better without the other. Distinguish between *simile* and *metaphor*.

Landscape—originally spelt *landskip*, and meaning the background of a picture; the word is borrowed from the Dutch painters, from *land* and *shape*. The suffix is the same as *ship* in such words as friend*ship*.

For boughs=on account of, because of—used always with a notion of hindrance or opposition.

The Fairy Isles—the 'Isle of Flowers'—and 'far-off Dreamland' are of course mere poetic variants for the expression of the same idea. *Fairy*, Low Lat. *fatarium*, from *fatum*, as *prairie*, Low Lat. *prataríum*, from *pratum*.

Pattern girl of girls—A sample, or copy, of what girls should be, really the same word as *patron*—a pronunciation which still holds in provincial English.

Embower'd in curls—The *in* is accounted for by its proximity to the word *embower'd*, though *covered in* curls would neither be bad nor unintelligible English. A. S. *buan* = to dwell, whence *bower*, and *byre* = a stable.

And sailing with soft, silken sails—Name the figure.

Azure eyes of deeper hue—*deeper* than what? *Azure* properly means *light blue*, from *lazur*, the same word as lapis *lazuli*, Arabic *lájward*, a stone of a light blue color—the dropping of the *l* may be accounted for on the ground of its being mistaken for the article (quasi *l'azur*) and so regarded as insignificant.

Horizon—*ὁρίζον*, the neuter participle of *ὁρίζω* = to bound, *ὅρος* = a boundary. What is meant by 'the horizon of their bowls?'

The days that are to be—not simply 'the future,' but the days that *will* come regardless of the carelessness of childhood.

V. The mixed simile of the preceding prelude is continued in this, and the continuation is open to the same objection as the

introduction ; besides which, this prelude has to bear the burthen of the very far-fetched simile in the last two lines.

Moon's pallid disk is hidden quite — the last word weakens the force of the expression ; *disk*, or *disc*, Gk. *δίσκος*, Lat. *discus* = a quoit, a round plate ; the word *dish* is merely a softened form.

As round a pebble, &c.—the very essence of the goodness of a simile is that it should closely resemble the thing to be illustrated. In this, the only point of similarity is growth ; or, to give the poet the fullest benefit of all doubt, it is large growth from small beginnings ; but even here the resemblance is far-fetched, unnatural, and unreal ; a table, howsoever 'wider grown,' cannot be compared with the ever widening circles caused by throwing a pebble into water. *Pebble* = a small round stone. Lat. *papula*, through the A. S. *papol.*

Fair Ariadne's Crown.—Ariadne was the daughter of Minos, the celebrated mythical king and lawgiver of Crete. According to the myth, Pasiphaë (= giver of light to all), the wife of Minos, had given birth to the Minotaur by an adulterous intrigue with Taurus, and the monster had been shut up in the labyrinth (of Dœdalus), where he was fed on criminals and on the annual tribute of youths and virgins furnished for the purpose by Athens, which had been conquered by Minos. In order to free Athens from the necessity of paying this tax, Theseus, the national hero of the Athenians, visited Crete, was beloved by Ariadne and was by her furnished with a ball of yarn (a clue) by which he was enabled to reach the lair of the Minotaur and to retrace his steps through the winding passages of the labyrinth. On his return he carried off Ariadne with him, but abandoned her on the island of Naxos, where she was found and married by Bacchus on his triumphal return from the conquest of India. Her new god-husband presented her with a golden crown manufactured by Vulcan, which was subsequently transferred as a constellation to the skies, and there it still remains as "Ariadne's Crown."

Flutter awhile, and then quiet be.— Note the truthfulness of the contrast between the conduct of the maidens and the youths, and develop it in a short prose essay.

Van and front of fate—*van*, French *avant*, Lat. *ab ante.* Point out the difference between *van* and *front.* Note that the words are taken in their military sense.

Knight-errantry = tendency to *wander* as the knights of old in quest of adventure. A. S. *cniht* = a boy ; Dutch *knecht* = a soldier, a sense in which the same root is used in the Celtic ; very probably connected with *kin* ; *errantry*, *error*, *errare*, has no connection with the word *arrant*, which means, thievish.

The lyric Muse = Melpomené (lit. the Songstress, *μέλπω* = I sing) was the Muse of lyric poetry, more particularly of Tragedy. The *nine* muses of the later mythology were the daughters of Zeus and Mnemosyné (Memory), or Harmony, according to another version; while still another version makes Harmony the daughter of the Muses, with a disregard to physiological considerations by no means uncommon in mythology. The names of the sacred nine are inserted here for reference :— Clio, Euterpé, Thalia, Melpomené, Terpsichoré, Erato, Polyhymnia, Urania, and Calliopé.

The Phantom—is fame, *φάνταδμα*. Note the liquid softness of the next line, and the energetic vividness of the four following.

VI. This informal simile is more appropriate, and therefore in better taste than those in the preceding preludes; the image of "the Stream of Time" running "with a swifter current as it nears the gloomy mills of Death," is at once true and expressive, though it is obvious that the "mills of Death" is merely the metaphorical equivalent of the terrestrial mill in the second line. The allusion is to the rapidity with which time seems to fly at the close of life. *Gloomy*, A. S. *glóm* = twilight, cf. 'gloaming.' *Mill* is a corruption of *miln*, Lat. *molina*. *Death* is pure A. S.

Like the Magician's Scroll.—A roll of parchment, contracted from *scrow-el*, a diminutive of *scrow* = a shred, or strip. Magicians were not allowed to use their peculiar powers for their own aggrandizement; if they did so, the mystic writing—the instrument of their power—disappeared. The comparison in the text is decidedly weak and far-fetched.

Ceylon—Zanzibar—Cathay.—Any other distant places would have suited as well. Where are these places? Cathay, or Kathay, is Marco Polo's name for China, or rather for Chinese Tartary, where he was for many years a resident at the court of Kublai Khan.

Battle's terrible array—obviously an imitation of Byron's

"Battle's magnificently stern array." *Childe Harold*, III. 28.

array, a hybrid formed by prefixing *ar* (= Lat. *ad*) to the Scandinavian *rede* = order. Cf. A. S. *rœde* = *ready*. *Battle*—Old French *bataille*; Lat. *batalia*.

To lift one hero into fame—infinitive of purpose.

She find—parse. The pathos of this touching picture is worthy of the poet at his best, nor is the language unworthy of the theme.

VII. **The darksome woods**—*dark* and *some* (A. S. *sum*); cf *fulsome*. "The *darksome* night" occurs in the old ballad, *The Babes in the Wood*.

Drops down—is the equivalent of the Lat. *occidit*, and is descriptive of the *suddenness* with which the sun appears to set (lit. *to fall*) in cloudy weather.

The Golden Wedding-day—is the fiftieth anniversary of the wedding, as the silver-wedding is celebrated on the twenty-fifth anniversary. A. S. *weddian*—to pledge, to engage.

Corridor = a gallery, and hence a long hall or passage like a gallery ; the word is Italian, connected with Lat. *curro* = I run.

Monarch of the Moon—as though the 'Man in the Moon' had visited the earth in the guise of a child "with face as round as is the moon." More than one old nursery rhyme describes such a descent, e.g. "The man in the moon came tumbling down, and asked the road to Norwich," etc.

Ancient bridegroom and the bride.—These words touchingly portray the continuity of their mutual affection ; notwithstanding their long years of wedded life they are to-day as much the bridegroom and the bride as they were on that other "happy day" just fifty years ago. *Bride-groom*, by an improperly inserted *r*, is A.S. *bryd-guma*, i.e. *bride-man*, c.f. *homo*.

Blithe = happy, a pure A. S. term. Cf. also A. S. *blican* = *blincan* = to shine. Eng. *blink*.

Their forms and features multiplied—by being reproduced in those of their children and grandchildren. The simile with which the poem ends can scarcely be regarded as anything but a most "lame and impotent conclusion." The poem might much better have ended with the line just quoted.

CHARLES DARWIN.—1809-1882.

EARTHWORMS. Extract LXVIII., page 342.

Biographical Sketch.—CHARLES ROBERT DARWIN, grandson of Dr. Erasmus Darwin, the author of the Botanic Garden and The Laws of Organic Life, was born at Shrewsbury, Feb. 12, 1809, and educated at Edinburgh and at Christ College, Cambridge, where he began to give evidence of his hereditary inclination for scientific studies, especially in relation to the laws of organic structure. On the completion of his university course in 1831, he was chosen by the Lords of the Admiralty to go as naturalist in H.M. S. *Beagle* on her scientific expedition round the world ; he spent five years in the series of voyages, returning in 1836 ; but it was not till the year 1859 that the legitimate fruit of his observations, then fully matured, was given to the world in the *Origin of Species by means of Natural Selection.* If the

importance of a book is to be measured by the excitement it produces, this must be regarded as by very far the most important book of the 19th century; for it has been translated into many languages, and has caused the production of a whole library of literary controversies, waged between intolerant 'orthodoxy' (falsely so called) and the aggressive spirit of sceptical inquiry, which, propounding scientific questions, will not be satisfied with less than scientific answers. This is not the place to discuss the question, nor will space permit of even a statement of the arguments; the essence of Darwinism consists in the substitution of "natural causes" for the supernatural fiats of the Almighty, to account for the variety of species of plants and of animals (including man) now or at any time existing in the universe. Darwin did not deny the existence, nor even the intervention, of the supernatural; on the contrary, he deduces all species from *a few original types*, whose origin he cannot, and does not pretend to, account for by 'natural causes,' and whose existence, therefore, fairly presupposes the direct intervention of creative power. "Why a few types? why not *one self-created* organic cell as the starting point?" shrieked the pseudo-scientific atheist, on the one hand: "why limit the power of the Almighty? was it not as easy for the Infinite to *create* the thousands of existing species as the few original forms, or even the one cell?" screamed the affrighted theist on the other hand; and to both Darwinism made the same reply, saying, in effect:—"The question is not what God *could* have done, but what he actually *has* done; there is no evidence of the possibility of self-creation, or spontaneous generation, and the facts are all against the theory of multitudinous creations; *Development*, or *Evolution*, does not pretend to be a complete explanation of the origin of species, but that it is true as far as it goes is beyond the power of candid investigation to dispute." In 1862 he published his *Fertilization of Orchids;* and in 1867 his *Domestic Animals and Cultivated Plants, or the Principles of Variation, Inheritance, Reversion, Crossing, Inter-breeding, and Selection, under Domestication*,—a book whose title contains the names of topics, any one of which would require an ordinary lifetime for its adequate consideration. In 1871 appeared his second great work, *The Descent of Man, and Selection in Relation to Sex*, a book of which the best interpretation is to be found in Huxley's Man's Place in Nature; and in 1872 he issued *The Expression of the Emotions in Man and Animals.* His works deservedly placed him in the foremost rank of the scientific men of the age, and gained for him the distinction of innumerable honorary degrees and membership in learned societies all over the world. He died on the 20th of April, 1882.

EARTHWORMS.

Worms, A.S. *wyrm*, Lat. *vermis*. **For their size,** in proportion to their size. **Acre** literally means 'a field,' A.S. *æcer*, Lat. *ager*, Gr. *ἄγρος*, Sanscrit *ajra;* cf., also, Gk. *ἄγρα*, the chase; the word is used in its original sense in the phrase 'God's acre,' a graveyard.

p. 343. **Carbonic acid** is washed into the soil by the rain, which absorbs it from the air; this carbonic acid (CO_2) is the principal constituent of the woody fibre of plants, which absorb it through the roots and decompose it by the action of sunlight into carbon and oxygen. **Humus-acids** include, apparently, the alkaline as well as acid products of the decomposition of organic matter,—the most important of which, besides carbonic acid, are sulphuretted hydrogen, phosphoric acid, ammonia, and other compounds of nitrogen. **Mechanical trituration,** grinding down by mere mechanical rubbing, as contrasted with the chemical decomposition previously mentioned; **gizzards,** properly the first stomach of a bird, but used by Chaucer for the human stomach, Old Eng. *giser*, Fr. *gésier*, Lat. *gigeria* = cooked entrails of poultry. **Archæologists,** students of the science of antiquities, Gk. *ἀρχαῖος*, ancient, *λόγος*, discourse. **Castings,** moulded or shaped by the intestinal canal. **Monoliths;** columns consisting of a single stone, as Cleopatra's Needle in Central Park, New York, Gk. *μόνος*, single, *λίθος*, stone. **Fibrous-rooted,** having roots consisting of fibres, or long, slender threads,—as the onion, and various grasses; Fr. *fibre*, Lat. *fibra*.

p. 344. **Soluble substances,** as various kinds of salts, are not precipitated (i.e., do not settle to the bottom), when the liquids in which they are dissolved are allowed to stand; *suspended* substances, as chalk, earth, &c., *are* so precipitated. **Nitrification,** the formation of nitrogen compounds by the decomposition of organic, especially animal, substances. **Land-molluscs,** snails and other *soft*-bodied invertebrates, Lat. *mollis*, soft. **Saturated,** completely filled. **Von Hensen,** a German naturalist; note that *von* in German names indicates noble rank, or family. **Alimentary,** Lat. *alimentum*, nourishment. **Viscid,** sticky, glutinous, Lat. *viscus*, bird-lime, a sticky substance.

p. 345. **Germination,** sprouting. **Sense-organs,** organs of the senses, eyes, ears, &c. **Act—as would a man,** show how the description proves this statement. **Petioles,** the foot stalks of leaves, Lat. *petiolus*, dim. of *pes*, foot. **Do not drag,** &c., why not?

p. 346. **Ploughed by earthworms;** show that this expression is justified.

ARTHUR HUGH CLOUGH—1819-1861.

"As Ships, Becalmed at Eve." Extract LXIX, page 346.

Biographical Sketch.—In glancing at the careers of the pupils who enjoyed the advantage of Dr. Arnold's tuition and supervision at Rugby, one cannot help being struck by the fact that the example of his manly piety, and the precepts of his admirable homilies, were not enough to guard his charges against the baleful influences of the sceptical age in which their lot was cast; but at the same time one must acknowledge and acknowledge gladly, that there is nothing underhand, sneaking, unmanly, about the scepticism into which more than one of his favorite pupils unhappily allowed themselves to drift; and this resolute, almost heroic willingness to face the consequences, to have the courage of their opinions, was no doubt due to the lasting influence of the character of their revered master. Arthur Hugh Clough (*Cluff*) was born in Liverpool, England, in 1819; accompanied his father, a prosperous cotton merchant, to the United States in 1823, and resided there till 1828 when he was brought back to England and sent to Rugby under the supervision of Dr. Arnold. In 1836 he entered the University of Oxford, where he unaccountably failed to distinguish himself at examinations though he gained a high reputation for scholarship, ability, and probity of character; and in 1842, the influence of Dr. Arnold, with whom he had always been a great favorite, helped him to secure a fellowship, supplemented the next year by a tutorship in the University. Clough had ever been of an enquiring mind, and the comparative leisure of his position now gave him ample opportunity for at least a superficial examination of some of the dogmas of Christianity. It was an age of enquiry, a restless, seething, turbulent age of investigation, in which men were no longer content to take the "ipse dixit" of authority as an all-sufficient guide through the mysterious labyrinths of life. Strauss had published his rationalistic *Leben Jesu*, Carlyle's *Past and Present* was not calculated to give rest on orthodox ground to a soul striving for some unshifting resting-place; nor had Mill and Spencer in England, nor Comte and George Sand on the Continent, aught but the veriest husks of Positivism to offer to a soul hungering for the bread of life. There was, it is true, the great Oxford revival of religion—the Tractarian movement—but, unhappily for Clough and the Rugby boys in general, their earlier training and the traditional Broad-churchism of their school, fostered by their idolized Head-master, had predisposed him and them to look with suspicion on a movement that seemed to savor all too much of the spirit of Mediævalism, if indeed it did not aim at a revival of

the Romanism into which Newman and some others of the Puseyite revivalists had already drifted. The logic of events has proved the groundlessness of such fears; but the fears and suspicions were very real and very strong at the time, and so Arthur Clough and others were turned aside from the only school of religious thought in which their æsthetic tastes would have been gratified, while the tangibility (if it may be so expressed) of their religious cult, and the activity, piety, and zeal of the promoters of the new churchism might have saved them from turning for spiritual food to the dry shavings swept out of the back doors of German metaphysical workshops.

In 1848 he resigned his fellowship and other positions and emoluments in Oxford, and shortly afterwards was appointed principal of University Hall, London. In the same year he published his most successful poem, *Bothie of Tober-na-Vuolich*, a poem describing the doings of a Long Vacation reading party, under their 'coach' *Adam*, on the shores of Lough Ness in Scotland. Longfellow, one of Clough's prime favorites, had published Evangeline during the preceding year, 1847, and it was in the dactylic hexameter of Evangeline that Clough wrote his pastoral idyll. More powerful than the *Bothie*, at least in parts, is the bizarre tragedy of *Dipsychus;* but it is doubtful whether it, or any portion of it, will survive so long as some few of the unpretentious flowers that might be culled from his small garden of poesie, the *Amours de Voyage* and the *Mari Magno*.

In 1852 he visited America, where he met with Longfellow and Emerson, and the following year he returned to London, England, where he had received an appointment in the recently reorganized Education office. To the duties of his office and to the pursuits of literature he devoted himself with as much assiduity as failing health and a constitution never very strong would allow; and though he stoutly maintained his sceptical views to the end, he did so without bitterness and without intolerance,—holding his own, indeed, with all the energy, but at the same time with all the gentlemanly courtesy, suavity, and grace that might be expected from one of Dr. Arnold's favorite Rugby boys.

What might have been Clough's place in literature had he been spared for the full development of his talents it would be idle to conjecture; he died of a malarial fever at Florence, in Italy, during a holiday tour in 1861, leaving behind him the reputation of an upright, honest, fearless asserter of his right to differ in opinion from the opinions of others. In this doubting, scoffing age it is well for the cause of orthodox belief that so few of its opponents can exhibit characters to the world as sensitive, as upright, and as pure as that of Arthur Hugh Clough.

AS SHIPS, BECALMED AT EVE.

This extract very fairly illustrates the restless longing after certainty that formed so marked a characteristic of Clough and of many of the young Oxford men of his time; the same restlessness and uncertainty are well exhibited in his "Stream of Life," and in many other short effusions of his lyric Muse. In the extract immediately following we can see the bitter scorn with which he refuses to acquiesce in the mere goody-goody vapid theories of respectable theology; and in this, we can discern the touching sadness with which he finds himself carried so far from the modes of thought of the companions of his early years. A fondness for simile, an introspective habit of mind that gives a subjective cast to all his writings, and a careful choice of good, pure, nervous Saxon English are features of the author's general productions that may be readily enough discerned in these few stanzas. It will be a useful exercise in composition for the pupils or students to write a carefully prepared prose paraphrase of the poem.

With canvas drooping—*canvas* = hempen cloth; Lat. *cannabis*, Gk. *κάνναβις*, Persian *kanab*, Sanscrit *cana*, all = *hemp*. Parse *side* by side, *towers, scarce, leagues, apart*. League = three miles, or thereabouts,—connected with Irish *leige*, Lat. *Leuca*,—not to be confounded with the word *league* = confederacy, Lat. *ligare* = to bind, through Italian *lega*, and French *ligue*. *Descried* = made out, distinguished, French *décrire*, Old Fr. *descrire*, Lat. *describere*.

Dawn of day—A. S. *daeg* = day; *dagian* = to grow bright.

Darkling hours—See note on p. 273 of the H. S. Reader.

Nor dreamt, &c.—A somewhat strong image this, that of a ship endowed with power to think what the other ship was doing.

But each—by each = nor thought anything, except (but) that each was cleaving the self-same seas beside the other (by each).

E'en so—Aposiopesis. The sentiment in this stanza, and indeed throughout the poem, very closely resembles Coleridge's exquisite description of the estrangement of friends :—

"Alas! they had been friends in youth," &c.

Astounded = astonished = astonied, Lat. *extonare*, French *étonner*. In meaning the infinitive "to feel" is really the principal verb—absence, when they were joined anew, made them feel astounded, and estranged. French *étranger*, Lat. *extraneus*, extra.

Or wist—for an older form *wiste*, is the past tense of the verb

to wit, A. S. *witan* = to know : common enough about the period of the authorized translation of the Bible.

To veer, how vain ?—This stanza appears to groan beneath the burthen of an unhealthy fatalism : it would be useless to veer, or alter the course, for the vessels having once drifted asunder can never be brought together in the ocean voyage (of life), though they may together enter the harbor at last.

One compass guides—reason and conscience. What a pity that honest souls like Clough's cannot always accept the compass-regulator—Revelation !

Lead them home—It has been well said that prayer is an instinct of the soul : if we cannot offer the tribute of prayer to the Eternal Author of Nature, instinct compels us to offer it somewhere—to Nature herself for want of some higher Power to be adored,

Methought—See note on p. 89 of H. S. Reader. Notes p. 8.

Where'er they fare—used here in its literal sense—A. S. *faran* = to go.

DUTY.

Extract LXX., page 347.

That Duty was to Arthur Clough no mere idle word, without a meaning, the record of his life abundantly proves ; nor did it need the righteous scorn with which he here lashes its poor substitute, 'Duty to Society,' to convince his readers of the purity and integrity of his own character. But while we gladly acknowledge the uprightness of his life, we can only regret all the more that it should have been so deplorably shipwrecked on the unlovely rocks of unbelief. Admirers of Clough, and he has many admirers, will possibly think that we have hardly done full justice to his merits and his motives ; that his spirit of reverence should have been allowed to outweigh his "relentless scepticism," and that his "daring attacks on the popular creed" should have been condoned on account of the "undercurrent of toleration and diffidence" by which those attacks were modified. Now, the attitude assumed in these Notes towards the Agnostic school is undoubtedly one of opposition, an attitude of regret, however, rather than of dislike—first, on moral grounds ; because, while it is just and fair that the Agnostic should be allowed perfect freedom to enunciate his creed, or rather his negation of creed, it seemed important that the pupils of our schools should be furnished with a Mithridate against the subtle poison of Agnosticism—a poison far more insidious in its operation and deadly in its effects when administered

with the genial suavity of a Clough than the blatant blasphemy of a Bradlaugh; and secondly, on literary grounds, because we look upon Agnosticism as a thing likely to prove extremely hurtful, if not absolutely fatal, to the highest development of literature which delights more in the 'dim religious light' of faith than in the clear, cold light of reason.

Unknown cousin, for whose death you cannot truly feel. **Etiquette**, conventional rules of politeness; the word is French and literally means a label, *ticket*. **Kith and kin**, both pure A. S. words meaning kindred. **Senseless**, not perceiving. **The world**, i.e., Society. **Stunt sturdy limbs**, etc., these lines are metaphorical; allow your natural powers to be crippled by disuse. **Bath-chair**, used by invalids at Bath, a fashionable resort in Somersetshire, famous for its medicinal springs.

Questing, anxious seeking. **Aye**, may either be the affirmative adverb used to strengthen the meaning, or = always; if the latter, how should the line be punctuated?

CHARLES HEAVYSEGE.—1816–1876.

SONNETS. Extract LXXI., page 349.

Biographical Sketch.—CHARLES HEAVYSEGE was born in Liverpool, England, May 2nd, 1816, where he began the battle of life with very little help from education, wealth, social position, or any other of the influences so potent in promoting the advancement of their possessor. Nature had liberally endowed him with a strong intellect, fervid imagination, keen powers of observation, an ardent love and longing for ethical truth, a deep heartfelt appreciation of beauty, and an intuitive knowledge of the human heart, which taken together amounted to absolute genius; and had the advantages of early education and opportunity for study, observation, and comparison but supplemented the bountiful gifts of nature, his name would undoubtedly have stood high on the list among the poets of all time. But the fate of circumstances was against him; fortune cast his lot in a position in life where he was debarred from the opportunities of acquiring sufficient knowledge of the resources of his mother tongue to enable him to express in fitting words the burning thoughts that surged so constantly through his ever-working mind. He was of the artisan class, a machinist, brought up to an occupation highly honorable, it is true, for honest toil is always honorable, but not conducive to the development of poetic genius, and offering few opportunities

for self-culture. Such chances as he could find, however, he eagerly embraced; and in spite of hard work and uncongenial surroundings he devoted all his leisure moments to the improvement of his mind, reading Shakspeare, Milton, and, above all, his Bible, with an intense appreciation of their beauties, and a constantly growing desire to give his own thoughts utterance. He wrote, too,—such a man could not help it; but the intensely mercantile atmosphere of Liverpool is not favorable to the cultivation of poetic laurels, and so the early efforts of his muse lay unpublished in his desk, nor did any product of his imagination see the light till he was nearly forty years of age. In 1853 he came to Canada, where he for some time pursued his calling as a machinist in Montreal, and then secured a position as local reporter for the *Daily Witness*. That well-known publication was not then the power in the land that the energy and enterprise of its managers have since made and still maintain it, and the change was not, perhaps, in all respects very much of an improvement in the condition of the poet; still, it brought him into close contact with printer's ink, and had he then formed a literary partnership with some one whose education might have supplied his own lamentable deficiencies in this respect, it is not at all improbable that the joint-stock product of genius without education and education without genius would have electrified the land of his adoption. He did not, however, secure such aid, possibly such an idea never suggested itself to him, or, if it did, he preferred to risk his chances of sucess solely on his own unaided merits. A poem in blank verse, published in 1854, was coldly received, even by his friends; a collection of fifty sonnets, notwithstanding the vigorous style and lofty tone of many of them, met with a similar fate—rugged and generally defective execution, want of polish, discordant language, prosaic and common-place phrases, unmusical lines, faults of taste, mistakes in judgment, and, in short, all the imperfections that necessarily result from want of education, so completely overlaid the beauties of these earliest efforts that no one was able to discover them; they were diamonds but they were uncut, and there was no critical lapidary to appraise their value. *Saul, a Tragedy*, his greatest work, appeared in 1857, and shortly after its publication its undoubted merits were discovered by Nathaniel Hawthorne, then U. S. consul in the poet's native city of Liverpool, through whose kindly offices the tragedy was favorably noticed by the *North British Review*, and afterwards by Longfellow and Emerson. While few will agree with Longfellow's verdict, that it is "the best tragedy written since the days of Shakspeare," all must acknowledge that it reveals a loftiness of conception and a dramatic power of depicting incidents and images of horror and terror shown by few writers of our day;

it possesses, in fact, in an exaggerated degree, all the excellences and all the defects that are characteristic of the man, conceptions of the grandest are repeatedly marred by the commonplace language in which they are conveyed, and the frequent disappointments of this kind that meet the reader are sufficiently strong and striking to convince the most ardent disciple of the Wordsworth school of the utter fallacy of his theory as to the kind of language that is best fitted for poetry. In *Count Filippo: or The Unequal Marriage*, the language is smoother than in *Saul*, but the grandeur of the Scriptural tragedy is wanting, and the straining after effect is so obvious that it utterly spoils the drama by weakening instead of heightening our interest in the plot. *Jephtha's Daughter*, published in 1865, shows a still more marked advance in the smoothness of the versification; but it is obvious that the smoothness is obtained at the expense of strength, and that there is a more marked general weakness in the characters and their delineation than can be satisfactorily accounted for by the inferiority of the subject. The very fact that Heavysege chose the drama as the most suitable form for the display of his poetic powers in an age when fashion has decreed that true dramatic treatment must give place to sensational situations, and to the gorgeous effects of the milliner and ballet-dancer, is *primâ facie* evidence of his want of judgment, while the frequency of his failures to express fittingly what he had finely conceived abundantly illustrates the important truth that no amount of native genius can possibly compensate for the want of education. Feeling, probably, that supreme excellence was beyond him in the drama, he tried the novel, and in 1865, he published *The Advocate*, which does not seem to have met with any better success than his more ambitious efforts; and for the remainder of his career, he appears to have confined himself to such less pretentious, short pieces as his journalistic duties permitted him to write; some of these are well worth preserving, *The Dark Huntsman*, for instance, which appeared in the *Canadian Monthly*, about the time of his death in 1876.

Sonnets, Fr. *sonnet*, Ital. *sonetto*, Lat, *sonus*; the sonnet, properly understood, is a short poem of fourteen iambic pentameter lines, divided into two chief parts, each of which has two sub-divisions; the first part consists of two divisions of four lines each (*quatrains*), and the second, of two divisions of three lines each (*terzina*): in the regular form, the 1st, 4th, 5th, and 8th lines rhyme in the first part, as do also the 2nd, 3rd, 6th, and 7th lines; in the second part the rhymes are 9th and 12th, 10th and 13th, and 11th and 14th lines;—but there are several varieties of form, nor is there

any sufficient reason why there should not be such variations. The sonnet, if not invented by the Italian poet Petrarch in the 14th century, was first brought prominently into notice and popularized by him; and it is still a very popular form of the short poem in the flexible tongues of Italy, Spain, and Portugal; of English poets, Wordsworth, Mrs. Browning, and, occasionally, Rossetti have been the most successful among those to whom—

> "'twas pastime to be bound
> Within the Sonnet's scanty plot of ground.'

I. **Night,** for the 'night sky;' what is the figure? **Light was least;** does this agree with other statements in the stanza? **Pulsating,** quivering, throbbing,—a more poetic notion than is conveyed by the "glittering" in the next sonnet. **Deep,** the depths of space; note the frequent use of adjectives for substantives. **Drawn;** cf. "linkèd sweetness long drawn out." MILTON, *L'Allegro*, 136; the allusion is to the poetic idea of the Music of the Spheres. **Horologe,** a time-piece of any kind; the starry heavens form the only horologe that never errs. **Millenniums,** periods of 1,000 years; is this the correct form of the plural? **Told;** should this be *tolled?* Explain the line clearly. **Prime;** the beginning, or first, of anything; here The Beginning of time.

II. **Cloud-like galaxy,** Gr. γαλαξίας, *see* 'Milky Way' in Index. **Its;** the personification, implied in "has marshall'd," is not properly sustained by the employment of this word; what should it be? **Tenfold** does not exactly coincide with the "thrice" of the eighth line. **Ever-kindled,** a good descriptive term; the whole idea is highly poetical and fairly expressed,—a celestial gale increasing the intensity of the constantly blazing stars. **Lambent-lustre** rather weakens the impression of intense brightness intended to be conveyed; Irving has "the *lambent* purity of the stars," where the word is used in its proper sense to denote the twinkling of a light flame playing over the surface. Note the alliterations in the sonnet. **Bespangled** was probably suggested by Byron's

> "Bespangled with those isles of light,
> So wildly, spiritually bright."

Analyse ll. 11, 12.

III. **Hyaline,** Fr. *hyalin*, Gk. ὕαλος, glass; any transparent, glassy substance, especially the glassy surface of the sea; Milton has

> "On the clear hyaline, the glassy sea." *Par. Lost*, vii., 619.

Far o'er, etc., scan ll. 9-12. **Welkin,** *see* Index. **Islands of the blest,** the future abode of the Blessed, in the Happy Isles, on the farther shore of the broad swift-flowing stream of the earth-encircling Ocean.

ARTHUR PENRHYN STANLEY.—1815-1880.

DOCTOR ARNOLD AT RUGBY.—Extract LXXII., page 350.

Biographical Sketch.—Among the valuable legacies bequeathed by Dr. Arnold to the world must be reckoned the broad catholic spirit infused by his example and his precepts into his pupils, so many of whom have become teachers of men, transmitting to the later generations the lessons of manliness, of sympathy, and of tolerant charity that they learned from their great high-priest at Rugby. That they did not all turn out orthodox believers is no argument against their master or his system ; in such an inquiring age it was inevitable that among men of the thoughtful mould of the Rugbæans there should here and there be one who had drifted from the old-time moorings,—and it is indeed matter of wonder, no less than of congratulation, that so many of them were able to "hold fast that which is good" during a period when it was so difficult, so well-nigh impossible, for mere human reason to find a satisfying answer to the despairing cry, "Who will show us any good?" That men like Clough and Matthew Arnold should be sceptical is due to the influences that beset them in their manhood's years, that there was an honest manliness and a courteous tolerance about their scepticism was largely due to the Rugby influences that moulded their characters as boys ; and to the same influence can be traced the muscular Christianity of men like Thomas Hughes, and the broad catholic spirit of such men as ARTHUR PENRHYN STANLEY, the typical representative of the great Broad Church party in the widest, wisest, and best sense of the term.

He was the second son of the Right Reverend Dr. Edward Stanley, Lord Bishop of Norwich, and hence from his infancy was surrounded by an atmosphere of ecclesiasticism that no doubt exercised some influence in determining his future career; he, however, always maintained that the development of his genius, as well as his possession of it, was due much more to the influence of his Welsh mother, with her ardent Celtic temperament, than to the more sober example of his somewhat phlegmatic English father. At the age of fourteen he became a pupil of Dr. Arnold's at Rugby, where he remained for five years, till his matriculation into Baliol College in the University of Oxford. Whether he was the original of the "Arthur" of *Tom Brown's School Days* is of little consequence; he, at all events, like the other Arthur, enjoyed from the first the confidence and esteem, the friendship and the love of his fellow-pupils, his tutors, and especially of the headmaster, whose affection for young Stanley came as near to partiality and favor-

itism as Arnold's rigid sense of justice would allow. The friendship was fully reciprocated, and in the after years it was fully repaid by the publication of the *Life of Dr. Arnold*, a biography that reflects the greatest credit not only on the author and the subject, but on his old school and school fellows. Stanley's career in Oxford was more than commonly brilliant, his distinctions in classics, English prose and verse composition, and theological subjects being numerous and important. On the completion of his undergraduate course he was elected to a fellowship in University College, where, for some dozen years, he faithfully and zealously discharged the duties of an University tutor, while assiduously prosecuting his researches in ecclesiastical history. In 1858 he was appointed Regius Professor of Ecclesiastical History in his University, and his broad catholicity no doubt acted as a corrective of the exclusive spirit of the High Church party, fostered for the preceding ten years and more by the ability, the integrity, and the energy of Dr. Pusey. On the death of Archbishop Whately, in 1863, the Archbishopric of Dublin, Ireland, was offered to Stanley; but the position demanded peculiar qualities of administrative ability, and a knowledge of Irish character and Irish affairs in which he felt that he was deficient, notwithstanding the Celtic temperament inherited from his mother, and he wisely declined the very tempting offer of preferment. A few months afterwards he was advanced to the dignity of the deanery of Westminster, and here he found himself in his proper position in the world; no other position would have fitted him so well, and no other priest of the Anglican communion would so well have fitted the position at the time.

The somewhat peculiar course of ecclesiastical history in England has resulted in depriving the bishops of all real power in the cathedral churches, of which they were once the real, as they are still the titular, heads: and the force of circumstances has vested this abrogated power in the hands of the dean and chapter; hence it has come to pass that the dean of Westminster Abbey—the great representative church of the Anglican community—exercises a power superior, in many important respects, to that of his bishop, or even to that of the metropolitan Archbishop, and that he is regarded in a peculiar sense as the embodiment and the exponent of the views of the Church of England. Stanley realized the significance of his position from the first; and the unanimous testimony of his contemporaries is that he succeeded beyond all expectation in the attainment of his own high ideal "to make Westminster Abbey the great centre of religious and national life" in the kingdom. To find a resting place amid the hallowed dust of the departed heroes of England, in England's most hallowed shrine,

has for ages been the highest ambition of Britain's worthiest sons, and this ambition Stanley was ever careful to foster and encourage; but he did much more than this,—he contrived to impress upon the people that this was their national church, that here the national prayers and praises should be offered, and so he brought it to pass that the services in Westminster Abbey ceased to be a mere perfunctory reading of portions of the Book of Common Prayer, and became in very sooth a veritable power in the land. Regarding the old historic Abbey as the type of the national church, his services and sermons were marked by a broad, all-embracing catholicity, little understood, and still less appreciated, by the narrow-minded bigotry and intolerance of the Extremists. To him, however, it was the temple of the nation, to which all men had a right to go up, and in which all men had a right to worship; and so he exerted himself, and with singular success, to provide the Bread of Life in such a way as would be most beneficial to his hearers. The rich were warned in special sevices pointing faithfully to their dangers; the poor were, with still greater kindness and sympathy, encouraged to bear up in this world, and to hope for a bright heaven of plenty in the world to come; the artisan was taught that his vocation was no whit less honorable than that of the artist; the peer and the pauper, the countess and the costermonger, the shoe-black of the London streets and the sprightly scions of noble houses, were alike reminded that they would hereafter be compelled to render an account of the deeds done in the body. It was, indeed, an imposing sight to witness, for example, such an occasion as a special sermon by "the Dean" to the newsboys, or to the shoe-blacks, of London—the old Abbey filled with an eager crowd of boys from all the purlieus of the great metropolis, to-day occupying the seats and stalls that had yesterday been filled by the more religious members of the "Upper Ten Thousand" of English aristocracy—and then to mark the deep earnestness of the truly venerable preacher, as he related some story of youthful honor, truthfulness, and heroism, while the tears trickled visibly down his kindly face, and the broken voice of the narrator seemed to be fitly accompanied by the sobbing, the sighing, and the tears of his youthful, sympathizing hearers.

One episode in his career as Dean of Westminster exposed him at the time to a goodly amount of virtuous indignation, viz.: his permitting Bishop Colenso to occupy the pulpit of Westminster Abbey on one occasion, during a temporary visit to England, after the publication and general condemnation of his heretical criticism of the Pentateuch. The circumstances were peculiar: Colenso, Bishop of Natal, had published several volumes attacking the

credibility, the genuineness, and the authenticity of the Books of Moses, and thus undermining the authority on which the Church of England is founded ; a storm of very justifiable indignation had gone forth against the heretic; public opinion had condemned him, and nothing but a legal quibble (or what looked very like a legal quibble) had saved him from deprivation of his office and emoluments as a bishop of the Church of England—and yet in the face of all this, in the very teeth of an incensed and outraged public opinion Dean Stanley allowed the proscribed prelate to occupy the pulpit of the representative national church of England. And why? was it from sympathy with Colenso's views, and from a desire to support them? Far from it! Colenso's views were as repugnant to Stanley's as they well could be—in all material points, indeed, they have been proved to be untenable and absurd ; nay, more, had they been true, it does not seem to require any argument to prove that he should not have enunciated them, and at the same time continue to wear the livery and to enjoy the emoluments of the Church whose tenets he had taken a solemn oath to maintain. But, on the other hand, such legal machinery as was available had been put in operation against him, and he had been declared to be by law and usage the rightful Bishop of Natal, and as a prelate of the national church Stanley very properly considered that the pulpit of the national cathedral should be open to him. Moreover, though he had no sympathy whatever with Colenso's views, he was not unwilling to emphasize his belief that freedom of thought was too priceless a boon to be wrested from any man, whether priest or proletariat, at the mere caprice of a fanatical public opinion.

Stanley's published works exhibit the characteristics that marked his life,—an indefatigable love of work, a broad tolerant spirit of charity, a frank and unenvious appreciation of merit. His style is marked by clearness, harmony, and force ; and his numerous works show a depth of learning and research hardly to be expected in such a busy priest of the Anglican Church. In addition to numerous articles in magazines, he wrote *Lectures on the History of the Eastern Church*, of the *Jewish Church*, of the *Three Irish Churches*, and of the *Church of Scotland*. His *Memorials of Westminster Abbey* is a truly valuable contribution to the secular no less than to the ecclesiastical history of the Kingdom, and the *Life of Dr. Arnold*, from which latter publication the extract is taken, is unquestionably one of the best and most discriminating biographies that has ever been written.

In connection with this extract the student should study the brief Biographical Sketch of Dr. Arnold, prefixed to the notes on the extract entitled "Unthoughtfulness," extract XLV., page 227 of the High School Reader.

DOCTOR ARNOLD AT RUGBY.

Dr. Arnold's methods have been so fully discussed in these notes (see p. 31), and the general and special principles of school government have been so clearly enunciated in the Canadian edition of Baldwin's *School Management* that there does not seem to be any reason for entering on a consideration of these subjects here. Besides which, the extract is, like most of Stanley's writings, so clear and self-explanatory that an attempt at elucidation would only serve to remind the reader that :—

> "To gild refined gold, to paint the lily,
> To throw a perfume on the violet,
> To smooth the ice, or add another hue
> Unto the rainbow, or with taper light
> To seek the beauteous eye of heaven to garnish,
> Is wasteful and ridiculous excess."
>
> SHAKSPEARE, *King John*, IV., 2.

There are, however, two very important questions raised in the extract : (1). Is it right to secure the performance of right actions from wrong motives, under circumstances (as in childhood, for example) in which the right motive would be inoperative ? and (2). Is it possible to shorten the transition period between childhood and manhood without permanent injury and exhaustion of the faculties ? And as these questions must occur in the experience of every teacher, and as opinions must differ very widely as to their answers, it may not be altogether superfluous to comment briefly on them in their proper places in the extract.

Management—is an extension of the older noun *manage* = control of a horse, originally, and then extended to government in general ; cf. Italian *maneggio* = a riding-school, *mano*, Lat. *manus* = the hand, the fundamental idea being that of 'handling.' Not to be confounded with *ménage* = a household. Old French *mesnage*, i.e. *maison-age.*

Not performance but promise—With this sentiment contrast the sentiments expressed by Longfellow in "The Village Blacksmith," "The Psalm of Life," and elsewhere. Arnold's theory and practice were unquestionably true as regards the true function of school and college ; the object aimed at, even intellectually, should be to teach students how to study for themselves, not to endeavor, as so many teachers are unwillingly forced to do now, to stuff the pupils with encyclopædias of undigested, unassimilated mental food.

Principle—adopted—in training, &c.—i.e. that freedom and independence, though fraught with danger, develop character better than restraint and coercion.

Actions right in themselves — performed from wrong motives—With due diffidence and due deference to the opinions of others the following conjecture is hazarded on this vital point :—*It is right* and proper to enforce actions right in themselves on young children, even though these actions be performed from wrong motives ; and in spite of Dr. Arnold's theory we find that in practice he constantly secured the performance of such actions from motives that could certainly not claim to be the highest,—for example, "there grew up a general feeling that 'it was a *shame* to tell Arnold a lie,'"—and why ? Not from the highest motive, not because lying is forbidden by God, but because it was a violation of Arnold's confidence—"he always believes one." No doubt the appeal should always be made to the highest motives available, but if children cannot be taught the virtue of truthfulness by the consideration that it is a *sin* to tell a lie, they certainly ought to be taught this virtue from the much lower (though, alas ! generally the more efficacious) consideration that the violation of it is a *shame*. The guiding principle in matters of this kind is this :—It is of primary importance to secure the performance of right actions, for performance by constant repetition becomes habit, habit grows into principle, principle is the basis of morals, and sound morals are no insecure foundation for religion. It would be indeed truly delightful if the teacher had only to suggest the possibility of sinfulness as a sufficient deterrent against any course of wrong in his pupils ; but we must be content to take human nature as we find it ; and however utopian our theories, our practice must be mundane.

He writes in 1837—After nine years' experience of the trials and temptations of school-boy life in Rugby.

Corruption of his character—The character is not an inherent quality, it is the distinctive mark, or sign, engraved on the individual as the result of his contact with the world around him. Gk. χαρακτήρ = an engraved mark, χαράσσω = I engrave. The word is often used loosely for 'disposition' as Arnold uses it here.

"Can the change—be hastened—without exhausting the faculties ?" &c.—The importance of finding a correct answer to this question can hardly be exaggerated. Opponents of Arnold's system point to such examples of his teaching as his own son, Matthew Arnold, and Arthur Clough, one of his most favored pupils ; but surely it cannot be said that there was any premature exhaustion of the faculties in the case of these men. The fact seems to be that here, as in most disputable questions, the truth lies in the mean between extremes, and every teacher will have to decide in the case of every pupil how far this shorten-

ing process can be carried out successfully—how "the assumption of a *false manliness* in boys" can be repressed, and how best "to cultivate in them *true manliness*, as the only step to something higher" and holier in their characters and lives.

Lying to the masters—used to be regarded as a very venial offence by boys, and even by masters, till Arnold's introduction of a new way of looking at such faults. Since his time the old idea of a necessary antagonism between pupils and their teachers has almost entirely disappeared; and nowadays the true teacher is considered even by the pupils as one who takes as much interest as they do themselves in sustaining and developing the *esprit-de-corps* without which no school can rightly discharge its educational functions. Note how this feeling is attributed by Stanley to his beloved headmaster throughout the extract,—he is "not merely the headmaster, but the *representative* of the school;" the pupils are "members together with himself of the great institution, whose character and reputation they had to sustain as well as he." In this direction, the creation and fostering of a feeling of pride and affection for the old school, there seems to be room for an almost boundless exercise of enthusiasm and labor; it is harder to create it in Canada than it was to foster it at Rugby, but with greater permanence in the positions of teachers, and a corresponding increase in their interest in the welfare of their pupils and in the prestige of their schools, it may be hoped that in no long time the annual reunions of old pupils may become as pleasant a feature in the schools of Canada as they are to-day in many of the old public Schools of the dear old Motherland.

CHARLES KINGSLEY.—1819–1875.

ODE TO THE NORTH-EAST WIND. Extract LXXIII., page 354.

Biographical Sketch.—CHARLES KINGSLEY was born at Holne Vicarage, Devonshire, England, in 1819, and was educated at King's College, London, and the University of Cambridge. Having devoted some time to the study of law, he abandoned the legal profession for the Church, under a strong sense of duty, which was through life the chief mainspring of his actions, and often his chief comfort and support in seasons of discouragement, misrepresentation, and exasperating suspicions of his conduct and his motives. In 1843 he was ordained a priest of the Church of England, and became curate of Eversley, a country parish in the moorlands of Hampshire; and in the following year he was

presented to the living, as rector, by the patron, Sir John Cope, Baronet. From the first he threw himself, heart and soul, into the work of his parish and of the world, laboring especially for the bettering of the condition of workingmen, and taking a leading part in the movement for the establishment of ragged schools, So vigorous was his advocacy of the rights of the artisan, so heartily did he enter into and sympathize with their modes of thought, and so thoroughly did he make their interests and their cause his own that he became very widely and very generally known as the "Chartist Parson,"—a name not always given him in a spirit of badinage, much less of appreciation of his work. A manly simplicity and straightforwardness were prominent features in his character and in his manner of dealing with his parishioners, nor did he neglect their spiritual needs in his anxiety for the amelioration of their physical condition. His *Village Sermons*, published in book form in 1849, are models of plain, practical discourses on sacred topics, filled with a spirit of healthy, cheerful Christianity, very unlike the average prosaic sermons preached from the pulpits of village churches. In the same year he published *Alton Locke*, a really powerful novel, dealing with the Chartism of '48 and instinct with living, dramatic reproductions of his experiences with the working classes; *Yeast*, also published in the same year, deals generally with similar topics, and, though not so powerful nor so popular as its companion novel, it is by no means unworthy of the reputation of its whole-souled author, the great exponent of the principles of Muscular Christianity. The wants of workingmen were not, however, the only subjects that engrossed his attention; his energetic activity found time for indulging in higher, but not more useful, flights in the literary atmosphere; and, though not entitled to a position in the foremost ranks of the dramatists and poets of the century, he has left us something eminently readable and much above mediocrity both in dramatic and lyric composition. In 1848, before the Chartist agitation and the generally troubled state of European affairs had called him to an active share in the solution of those knotty problems, he wrote *The Saint's Tragedy*, a poetic drama based on the legendary history of St. Elizabeth of Hungary. *Phaëton, Loose Thoughts for Loose Thinkers*, appeared in 1852, and the following year witnessed the publication of one of his most finished and most powerful novels, *Hypatia, or New Foes with an Old Face*, dealing with events that occurred in the renowned city of Alexandria in the 6th century. In 1855 his *Westward, Ho!* vividly recalled the stirring scenes and deeds of the great period of maritime discovery and adventure in the reign of Queen Elizabeth; another novel, *Two Years Ago*, appeared in 1857; followed by his second volume in verse, under the

title, *Andromeda*, in 1858; and *Miscellanies*, in 1859, a republication in collected form of contributions to *Fraser's Magazine*. In the same year he was appointed University Professor of Modern History in Cambridge; and in 1864 he published *The Roman and Teuton Lectures*, previously delivered to the students. The charming little *Water Babies* had been issued in the preceding year, 1863; and in 1866 his spirited historical novel, *Hereward, the Last of the English*, was accorded a deservedly hearty welcome. *Prose Idylls*, *The Heroes*, some well-digested, well-written treatises on scientific topics, and an immense number of essays and papers on miscellaneous subjects, complete the record of his contributions to the ephemeral and the permanent literature of the language, and bear ample testimony to the prolific diligence of an unusually active, honorable, and influential life. Nor was his clerical career by any means barren of results; though his broad, liberal, muscular Christianity was not the stuff from which place-hunting parsons are manufactured, yet were his manly piety and undoubted influence on the young men of his generation duly observed, appreciated, and rewarded; he was made a canon of St. Paul's Cathedral, chaplain-in-ordinary to her Majesty, Queen Victoria, and canon of Westminster in 1873. He died at the comparatively early age of fifty-six, on the 24th of June, 1875.

Ode to the North-east Wind. Though Kingsley cannot claim any high rank as a poet, some of his lyrics are deservedly popular. There is in some of them a pathos and tenderness, that move the very depths of the soul, while others are lightened by a delicate humor, and have a manly, hearty ring about them, eminently characteristic of their author. The North-East Wind, blowing from the Arctic Ocean across the frozen wastes of Lapland, the snow-capped Dovre-Field mountains of Scandinavia, or the wide moors of northern Denmark, and the cheerless expanse of the cold North Sea, strikes the eastern coasts of Scotland and England with a chilling blight that accompanies no other wind that blows. **German** Ocean; what is its other name? **Gaudy glare**; the Lat. *gaudium* came to mean a large *bead* in a rosary, hence anything ornamental, showy; *glare* (cf. A. S. *glær*, amber), is etymologically connected with *glass*, *r* and *s* being interchangeable,—cf. *lorn* = *lost*, and Milton's "parching air burns *frore*," i. e. *frozen*. *Par. Lost*, ii. 595. **Breathless**, that cannot be breathed; what is the usual meaning? **Crisp—hunger**, used here as causative verbs, 'make crisp,' i. e. 'freeze,' 'make hungry'; what is the proper meaning of the verb *hunger*? **Dyke**, al. dike,

A. S. *dic*; its softened doublet is *ditch*. **Curlew** a long billed wading bird of the snipe family, the name is probably onomatopoetic, derived from the singularly mournful cry of the bird, which, with its habit of frequenting "dreary moorlands" and marshes, and its solitary habits, makes the epithet *lonely* peculiarly appropriate. **Breast-high**, etc., the scent, or smell, is so strong that the dogs can perceive it with their heads 'breast-high,' without putting their noses close to the ground. Note the author's fondness for field-sports, and employment of old English words. **Holt**, a wood, especially a woody hill; Kingsley elsewhere uses the phrase 'gone to *holt*' = cover, hiding-place of underwood. **Bent**, a declivity, sloping hill. **Darlings**, fox-hounds.

Over-ride, go so fast as to 'ride over' you. **Your dreams**, it is not known whether all animals have the power of dreaming or not; but it is certain that dogs, horses, and animals of higher intelligence generally do possess this strange faculty. **Bask**; the *sk* is a Scandinavian reflexive ending, the word being the reflexive form of an old Danish root = to bathe, i.e., 'to bathe oneself.' **Hearts of oak** is applied metaphorically to indicate British seamen, whose bravery and power of endurance equal the strength and trustworthiness of their ships, which used to be built largely of heart of oak, the hardest and most durable timber to be found in England, and the best adapted for the purposes of ship-building; the literal and metaphorical use of the words both occur in a sea-song of Garrick's:—

> "Heart of oak are our ships,
> Hearts of oak are our men."

The same phrase occurs also, in its metaphorical sense, in a once popular song by S. J. Arnold, the *Death of Nelson*, in which he, perhaps inadvertantly, copies the idea, and to some extent the words, of Garrick's ditty:—

> "Our ships were British oak,
> And hearts of oak our men."

Strong within us; strong may possibly be used here as an adverb, or simply as an adj., qualifying blood—the strong blood—but it is better to regard it as an instance of the *proleptic* use of the adj., (i.e. use by anticipation) = stir the blood (which thus becomes) strong, etc. **Viking**, is a Scandinavian word meaning pirate, freebooter; Icelandic, *vikingr*, lit. a frequenter of creeks, or fiords, from *vik* = creek, and the ending *-ingr*, A. S. *-ing*,= son of, belonging to; it has, therefore, no connection with the word *king*, and must be carefully distinguished from the term *sea king*, which did imply sovereignty. The word was expressly used to designate the piratical freebooters who descended on the coasts of Great Britain and France during the ninth and tenth centuries.

GEORGE ELIOT (MARION C. EVANS). 1820–1881.

FROM "THE MILL ON THE FLOSS."—Extract LXXIV, page 356.

Biographical Sketch.— MARION C. EVANS was born in 1820, not far from the manufacturing town of Nuneaton, Warwickshire, England (another account gives Derbyshire as her native county). In 1841, she removed with her widowed father to Coventry, where she resided till his death left her free to gratify her desire for foreign travel and study. From her childhood she was distinguished by an almost passionate love of study, but having no wise counsellor to guide her in the choice of books, her reading was for many years of the most desultory and rarely of the most useful kind. German rationalism took a firm hold on her naturally powerful mind, and at an early age she became distinguished among the *soi-disant* 'advanced thinkers' of the sceptical school. Though she very seldom obtrudes her "views" on revealed religion, still one can easily read between the lines of her more ambitious productions that they are the work of one who has abandoned the simple faith in which her mother lived and died. It does not necessarily follow that a sceptic in religion should be a scoffer at the decencies of civilized society; but Marion Evans was too thoroughly radical in her modes of thought not to have had her conduct influenced by her creed; and so she defiantly flew in the faces of the decent matrons of England, and flaunted it for many years as the avowed paramour of the equally radical essayist, George Henry Lewes. Her first important work was the translation of Strauss's rationalistic *Leben Jesu*, 1846, a work still appealed to as a standard authority by the opponents of orthodox Christianity, notwithstanding the fact that the author has repudiated his early beliefs, and has declared that rationalism is not able to account for the life and labors of Our Lord. This translation and other work of a like kind made her acquainted with the principal literary men of the day, and in 1851 she removed to London as assistant to Dr. Chapman in the editorship of the great radical quarterly, the *Westminster Review*. Three years later, her *Scenes of Clerical Life* appeared in Blackwood's Monthly Magazine, and at once arrested public attention by the clearness and vigor of the style, and by the subtle insight into human character displayed on every page. In imitation of George Sand, the celebrated French authoress, whose *nom de plume* is an abbreviation of the name of her paramour, George Sandeau, Miss Evans also assumed a *nom de plume*, and soon the name of "George Eliot" became as well known in the world of fiction as

that of many of its recognized leaders. In *Adam Bede*, in the *Mill on the Floss*, in *Silas Marner, the Weaver*, and in *Felix Holt, the Radical*, she paints the scenes and characters of the rural and manufacturing districts in which her early life was spent; in *Middlemarch* we make the acquaintance of the Rev. Mr. Casaubon, a divine with more literary ambition than skill, and of his charming young wife Dorothea, with her dreamy and romantic character; *Romola*, an Italian historical novel of the fifteenth century, shows her dramatic power of realizing the manners and customs of a by-gone age; and in *Daniel Deronda* we have the same minute pre-Raphaelite portrayal of character and manners (Jewish in this case) that distinguishes all her works wherever the scene may be laid. It has been well pointed out by Mr. Seath in the Advanced Reader of the "Royal Canadian" series, that "subtle and wise reflections introduced as asides to the reader, constitute a marked peculiarity of her style;" her style is in fact scientific rather than artistic; she is not satisfied with merely painting a character, she analyzes it, dissects it, performs on it, indeed, a process of moral vivisection that reminds one of a lecture in demonstrative anatomy; and these "asides" are in many cases but the gruesome comments of the lecturer on the moral gangrenes and defective tissues revealed during the process of dissection. Whether this analytic method will continue to be regarded as artistic, and whether the works of George Eliot will maintain their popularity, after the prevailing rage for Positivism in literature and philosophy shall have died away, are problems that time alone can satisfactorily solve. One thing at least is certain; no writer of our age, or indeed of any age, has succeeded so well as George Eliot in imparting a living interest to characters that have so little in common with the ordinary instincts of average humanity; no one has so well painted characters relying entirely for their support on their native human strength, uncheered by the thought of a guardian Providence in this life, unblessed by the hope of a blissful immortality in the life beyond the grave.

SCENE FROM THE MILL ON THE FLOSS.

In this short extract can be seen several of the peculiarities of George Eliot's style; her tendency to indulge in moralizing; the marvelous power of word-painting that enables her in a few pregnant words to place a whole scene vividly before the mind; her subtle insight into the workings of the human mind, and her intense fondness for analytic dissection of her characters. Mark the truthfulness to nature of the descriptions of the miller's chil

dren, the assumption of authority on the part of the boy, and the tendency on the sister's part to submit to a superiority of which she is not less afraid than she is proud. Few writers would have condescended to devote so much attention to a theme apparently so trivial as a fishing excursion by an ignorant pair of children; but what a charming interlude the incident becomes in the skilful hands of the authoress, and how deftly she intermingles the graces of description, of humor, and of pathos! The material is not at all promising of good results, but in spite of our knowledge (or suspicion) of this fact, we cannot help feeling a strange wistful pity for poor Maggie, "stepping always by a peculiar gift in the muddiest places," and so serenely happy because on this special occasion her great rough brother "Tom was good to her."

Basket—is a very old Celtic word; Welsh *basged*, probably connected with Welsh *basg* = a plaiting, which again is possibly connected with A. S. *bœst*; English *bast* = matting woven from the inner bark of the lime tree. The word is quoted as Celtic by the Latin poets Martial and Juvenal, the latter of whom transfers it as *bascauda*.

Looking darkly radiant.—This *oxymoron* is peculiarly effective in its suggestion of the contrast between her general mood and her present brightness.

Beaver bonnet—The modern silk hat has almost, if not altogether, superseded the beaver hat (the *bever hat* of Chaucer), made, like Maggie's bonnet, of the skin of the beaver, when these sagacious animals were commoner than now. The word *beaver*, however, and even its synonym *castor*, may still be heard as provincial equivalents for "silk hat."

It didn't much matter.—The natural contrast between the tender-heartedness of the girl and the callous indifference of the boy is well expressed. Parse each of these words.

Rather in awe—*rather* is the comparative of an old English word, *rath*, or *rathe*, meaning early, soon. *Rathest* also occurs in old English authors.

Cleverness—See note on the word 'clever' occurring p. 228 of Reader.

Silly—German *selig*, A.S. *sælig* = happy, innocent, simple, foolish. Note the degradation in the meaning of the word, as though happy innocence were a sign of folly. Cf. also the note immediately following that referred to in the preceding paragraph.

Punish her when she did wrong.—One of the blurs on the civilization of England is the brutality of the men in the lower ranks of life to their weaker sisters and wives; it would appear quite right and proper to Tom that he should chastise his housekeeper when she did wrong. This brutality is not an indication

of cowardice, as it certainly would be elsewhere; it is simply a lingering remnant of the semi-barbarous feudalism which degraded the women of the lower ranks below the level of brutes: education will slowly remove the stigma, but in the meantime a good, sound, *brutal* flogging would not be a bad corrective of the habit—"*Similia similibus curantur.*"

On their way to the Round Pool—the description is rather from the stand-point of Maggie and the authoress than from that of the more matter-of-fact Tom, to whom its chief recommendation would be, not its mysterious origin or shape, but the fact that the largest fish are to be caught in such deep river pools. For this reason "the old favorite spot always heightened his good humor, and he spoke to Maggie in the most **amiable whispers**" &c.,—in "amiable whispers" for two reasons, first because the fish might hear him if he spoke aloud, and secondly because no true fisherman, like Tom, would expect the fish to come to him if he were cross and out of temper.

Doing something wrong, as usual.—Note the suggestiveness of the phrase, "as usual," conveying as it does the idea of her being accustomed to perpetual fault-finding without any knowledge of the cause.

A large tench bouncing, &c.,—the tench, Lat. *tinca*, through the old French *tenche*, is a fresh water fish of the carp family, to which the well-known gold-fish of the aquarium belongs; he is very tenacious of life, and hence he comes "bouncing on the grass." Observe the fidelity to nature of the boy's pleasure—a lingering trait of the old Nimrod instinct of the human male—and note the contrast between his active eagerness and his sister's passive, dreamy contentment with her surroundings. "Tom called her Magsie," and though she shared but little in his enthusiasm, she "thought it would make a very nice heaven," &c., and so "she liked fishing very much."

No thought that life would change—In this and the two following, concluding paragraphs of the extract, note the utter absence of all thought concerning any but mundane things—an absence (with all deference to George Eliot and her panegyrists) utterly unnatural in children of their age. "Maggie, when she read about Christiana, always saw the Floss"—i.e., the sublime allegory of the Pilgrim's Progress becomes degraded in the child's mind, and instead of the Floss suggesting thoughts of the mysterious river, the reverse process takes place, and when she reads of "the river over which there is no bridge," it becomes transmuted into the tidal stream of her everyday life. So, too, in the lecturer's "aside" of the authoress, moralizing in her own person, the "red-breasts" we used to call "God's birds,"—why? "because

they did no harm to the precious crops!" The language is, indeed, beautiful,—beautiful beyond the reach of cavilling criticism—but its very beauty renders it all the more necessary to be on one's guard lest this subtle essence of Positivism be mistaken for the language of nature and of truth.

Note the vividness of the descriptions and their terseness, and the force and appropriateness of the short similes—"the rushing spring-tide, the awful Eagre,—like a hungry monster," and "the Great Ash, which had once wailed and groaned like a man."

Great chestnut tree—commonly called the chestnut, or chesnut, which should properly be only used of the fruit, or nut. —the tree itself being the *chesten*, Lat. *castanea* (through the French *châtaigne* for *chastaigne*), Gk. *Κάστανα*, originally the name of a city in Pontus, Asia Minor, where the tree abounded.

Own little river, the Ripple—a tributary of the Floss. taking its name from the *ripples*, or wrinkles, on the surface of a stream flowing over a shallow, gravelly bed. Another form of *rumple*, A.S. *hrympelle* = a wrinkle. Not connected (as Webster, on Trench's authority, gives it) with *ripple* = to scratch slightly, a diminutive of *rip* = to tear.

The Great Floss—properly speaking Floss = a small stream of water—possibly connected with Lat. *fluxus*, *fluo*—here it is the tidal stream, and it is *great* in comparison with its tributary, "their own *little* river, the Ripple."

The rushing spring-tide, the awful Eagre—the first phrase is the interpretation of the second = the flood-tide moving up an estuary, or a tidal river in an immense wave (sometimes in two or three waves); A.S. *eágor*, *eár* = water, sea, tidal wave,—the modern *bore*, for which it is used as an equivalent by Dryden Not connected with the adjective *eager*, Lat. *acer*. *Tide*, A.S. *tíd* = time, hour, season—hence the time between the ebb and flow, and then by an easy transition the ebb and flow itself; cf. Easter-*tide*, time and *tide*.

Ash wailed and groaned—the notion is common to the superstitions of most countries. Virgil has the same idea in the Æneid.

Read about Christiana—following in the footsteps of her husband, Christian, as described in the second part of the Pilgrim's Progress, written in jail by the inspired tinker, John Bunyan (1628-1688). Next to the Paradise Lost of Milton, the *Pilgrim's Progress* of Bunyan must be ranked as the great original production of creative genius in the seventeenth century. It was written during the twelve years' imprisonment of its author on a charge of promoting seditious assemblies (1660-1672). Except the

Bible, no work in the English language has been so extensively read as this immortal allegory. What is an Allegory?

Hips and haws on the hedgerows—Note the alliteration —*Hips* are the red fruit of the bramble or wild-rose, or the sweet-briar, A.S. *hèòp; haws* are the well-known red berry, or rather stone fruit, of the white-thorn, or haw-thorn, so common in the hedges and fences of the Old Country, as the *sloe* is of the black-thorn, A.S. *haga* = an enclosure; *hedgerows*, A.S *hege*, a strengthened form of *haga*, = *haw*. cf. *Ha-ha* = *haw-haw*, a sunk fence.

Red-breasts—take their name of robins from *Robin* = Robert, just as the *daw* becomes the *Jack*-daw; the *pie*, or pye, the *Mag*-pie.

The white star—flowers, &c.,—may either mean the well-known Star of Bethlehem, a white, star-shaped flower, or the more modest starwort, or chickweed; "the blue-eyed Speedwell" belongs to the botanical family of *veronica*. Note that all these things that "are the mother tongue of our imagination" are of the earth, earthy; in the true spirit of Positivism our imagination can only be kindled by experience,—by the past and its associations of ideas; our delight in the ever-changing aspects of nature is due to the remembrance of the delight they gave us in the far-off bygone years,—not at all to the inherent beauty, harmony, and design of nature, still less to the mental association of such attributes with a great Designer, or to the recognition of His power and His love, as manifested in His works. It is unquestionably true that the memory of the joys of childhood vastly enhances the pleasures of contemplation in maturer years; but this isonly half the truth, and the exquisite felicity of the language hides the subtle poison of the thoughts, and renders them all the more dangerous for the half-truth they unquestionably embody.

DANTE GABRIEL ROSSETTI.—1828–1882.

THE CLOUD CONFINES. Extract LXXV., page 359.

Biographical Sketch.—DANTE GABRIEL ROSSETTI was born in London, 1828, his father being an Italian refugee, who supported himself and family by giving lessons in his native language, and was for some time professor of Italian in King's College, London. The national artistic instinct was developed powerfully in the family, one member, William Michael Rossetti, being a distinguished art critic; another, the sister, Christina, acquiring a high reputation as a poetess, and Dante becoming at an early age a proficient in the art of designing, a leader among the pre-

Raphaelite painters of the day, and a poet of considerable power in the delineation of certain phases of passion, and of remarkable skill in the artistic construction of his poems. His favorite forms of composition are the old ballad and the modernised sonnet, and in these he has attained an excellence of style from which greater results might have been achieved than anything he has left us. In his ballads the language is studiously simple, very often reaching that perfection of art which consists in the concealment of it; while some of his sonnets have been assigned a place in the estimation of his admirers only just below those of Wordsworth, and hardly, if at all, inferior to those of Mrs. Browning. It cannot be denied that as far as the language is concerned many of his poems are fairly entitled to be classed among the finest in our literature; but we do not think that the sensuous coloring of his most ambitious efforts is at all to be compared with the refined spiritual beauty of Mrs. Browning's Sonnets from the Portuguese. Pre-Raphaelitism in painting, no doubt, and, perhaps, the warmth of his southern temperament predisposed him to attach too much importance to mere externals in his love poems; and the language no less than the thought is often fairly 'sticky' with the sweetness of the imagery it is designed to paint. In his ballads, on the other hand, there is a simple beauty and directness that is deliciously refreshing, and that certainly ought to save some of them—*The King's Tragedy*, for instance—from being consigned to the limbo of fashionable verse. His first volume of *Poems* appeared in 1870; in 1874 he published a collection of justly appreciative and beautifully expressed critical essays on the early Italian poets, under the title of *Dante and his Circle*, in which he incorporated many elegantly rendered, spirited translations from the original. In 1880 he issued his *Ballads and Sonnets*, two years before his death, which took place in 1882.

The cloud confines, is merely a suggestion of the difficulty of solving the problem of life, without the slightest hint pointing to any answer. Such poems, however, have unintentionally one good effect; the impossibility of getting an answer to life's mystery from our own intelligence supplies us with an unanswerable *raison d'être* for Revelation. **Heart—lips;** what figure? **Named now**, when it was here, present. **Whether—they be;** mere Nature cannot in any way establish the fact of immortality; at best it can but suggest the wish, or possibly the hope. **By what spell**, etc., a strong way of expressing 'how they have fared.' **Fierce debate**, contention, struggle. **Thy kisses**, etc., snatched in forgetfulness of the fact that the hidden

teeth may resent the freedom taken with the lips; Rossetti's symbolism is often as obscure as it is material and sensuous. **Bells** of joy, prolonged into **knells** of woe. **Its wings**, the clouds, whose weight drags down the weary sky to lean on the sea.

A sealed seedplot, in which are sown seeds that will germinate into what fruit we know not.

JOHN GREENLEAF WHITTIER.—1807–

BARBARA FRIETCHIE. Extract LXXVI., p. 351.

Biographical Sketch.—JOHN GREENLEAF WHITTIER, known as the Quaker Poet, was born at Haverhill, Massachusetts, on Dec. 17th, 1807, where he worked on a farm, and as a shoemaker, as George Fox, the illustrious founder of the Society of Friends, had done before him. (*See* Fox, in Index.) Possessed of a strong desire for learning he went to a local school at the age of eighteen, where he studied with unwonted diligence and success for two years. Devoting his talents to literature he became editor of the *New England Review*, at Hartford, Connecticut, in 1830; and here he wrote the *Legends of New England*, which subsequently furnished subjects for several of his early poems,—*Mogg Megone*, *Bridal of Pennacook*, and others of the same local kind. In 1835 he was returned as a member of the Massachusetts Legislature, and afterwards re-elected to serve a second term. His earnest advocacy of the abstract principles of freedom, and of their concrete embodiment in the elevation of the laboring classes and the abolition of slavery, soon brought him to the front, and in 1836 he was chosen as one of the secretaries of the American Anti-Slavery Society, and was the same year placed in the editor's chair of the *Pennsylvania Freeman* in Philadelphia. Four years later, 1840, he took up his residence in Amesburg, Mass., where he has since devoted himself to literature with the result that he has earned the distinguished reputation of being the greatest and most original of American poets. His charming winter Idyl, *Snow-bound*, is one of his best known and most characteristic works; though his *Child-Life*, *Home Ballads*, *Songs of Labor*, *Voices of Freedom*, *National Lyrics* are equally worthy of praise for their deep moral earnestness of tone and the charming simplicity and freshness of their lyrical grace and beauty.

Barbara Frietchie; the incident so vividly described in this simple little patriotic lyric, was one of very many similar oc-

currences during the unhappy Civil War in the United States. **Frederick** is the county town of the fertile county of the same name in Maryland, about 65 miles west of Baltimore. **Horde**, a wandering troop, or tribe, was first applied to the Tartar tribes: Persian *órdú*, a court, *urdú* a camp, through the Fr. *horde*. **Lee**, Robert Edmund, the son of "Light Horse Harry" Lee who distinguished himself in the War of Independence, was the most able general of the Southern Confederacy; the invasion of Maryland took place on Sept. 4, 1862, and was followed by his defeats at South Mountain and Antietam; after an able and stubborn defence of Richmond and Petersburg from June 5, 1864, to April 21, 1865, he evacuated both cities, and surrendered to Gen. Grant on April 9th, 1875. He died at Lexington, Virginia, Oct. 12th, 1870. **Attic** is said to be derived from the Gk. ἀττικός, Athenian, but this is pronounced doubtful by Skeat and others;—could it be from *ad tectum*, 'under the roof?' I have no authority, but where all is uncertain, conjecture is permissible. **Stonewall Jackson**, so named because he stood like a *stone wall* at the battle of Bull Run, July 21, 1861, or, because his troops had been enlisted in a *stone wall* country, was the most brilliant cavalry officer that fought in the Rebellion; he was mortally wounded during the battle of Chancellorsville, May 2, 1863, by some member of a company of his own men, who had mistaken him and his staff in the darkness for the cavalry of the Federals; and died May 10, 1865. **Symbol of light and law**; explain the phrase.

OLIVER WENDELL HOLMES.—1809–

CONTENTMENT. Extract LXXVII., page 364.

Biographical Sketch.—OLIVER WENDELL HOLMES, son of the Rev. Abiel Holmes, who wrote the Annals of America, was born at Cambridge, Massachusetts, August 29th, 1809, and educated at Harvard University, where he graduated in 1829. He studied both law and medicine, but chose the latter as his profession, and after two years study in Paris, he began to practice in Boston, 1835, and took his medical degree in 1836. The same year he made his *debut* as the author of a volume of *Poems*, and henceforth became about equally distinguished in medicine and literature. In 1839, he was appointed Professor of Anatomy and Physiology in Dartmouth College, and in 1847, his own University appointed him to the same professorship in her medical school. As a technical lecturer, he has always been as popular with the students as he has proved

himself to be in lectures of general interest on the public platform; and some of his medical treatises have taken rank as classical authority in the subjects of which they treat. He has been a voluminous author in prose and verse; and his delicate humor, tender pathos, and genial kindliness of manner have made him deservedly popular wherever the English language is spoken or read. Of his numerous publications, the best known are the *Breakfast Table* trilogy, comprising the *Autocrat*, the *Professor*, and the *Poet;* the story of *Elsie Venner* is told with the skill of a practised *raconteur*; and his *Guardian Angel*, *Romance of Destiny*, and *Songs in Many Keys*, make one wonder how he could have found the time to write so much, and at the same time attend to his professional duties.

Contentment is written in a playful style of serio-comic mockery in which he has taught some of his most salutary lessons to the world. **Brown Stone** is the costly material of which the fashionable houses of the rich are built. **Vanilla,** a flavoring extract, prepared from the capsules, or pods of the vanilla bean, a dim. from Lat. *vagina*, a sheath, pod. **Plenipo,** minister plenipotentiary, Lat. *plena*, full, *potentia*, power. **Cashmere,** N. W. of India, famous for shawls. **Titian;** (1477–1576), one of the Venetian Old Masters. **Raphael;** (April 6th, 1483—April 6th, 1520). Italian fresco painter. **Turner;** (1775–1851), the most celebrated of English landscape painters; **cameos,** precious stones carved in relief. **Stradivarius**, of Cremona, manufacturer of the celebrated Cremona fiddles (1670–1735). **Buhl,** an ornamental figure of brass, or unburnished gold, set into tortoise-shell or some dark wood, as ebony; derived from the name of a French wood-carver *Boule* (1642–1732). **Midas**, king of Phrygia, having showed kindness to Silenus the tutor of Bacchus, that god granted him whatever he might wish; he wished that whatever he touched should be turned into gold, and was forced to ask Bacchus to take back his fatal gift, lest he should starve. He subsequently declared that Pan (or himself according to another legend) could play the flute better than Apollo, whereupon the deity endowed him with a pair of donkey's ears, to show what an ass he was.

Tennyson *See* Index. **Crannied,** full of fissures, or chinks, Lat. *crena*. **All in all,** fully, completely.

WILLIAM EWART GLADSTONE.—1809

THE BRITISH CONSTITUTON. From KIN BEYOND SEA.

Extract LXXVIII., page 367.

Biographical Sketch.—WILLIAM EWART GLADSTONE, son of Sir John Gladstone, a wealthy Liverpool merchant, was born in that city on Dec. 29th, 1809. He was educated at Eton and at Christ Church College, Oxford, where he distinguished himself highly in study and in the debating power which has so well served him during his parliamentary career. In 1832 he was returned to the House of Commons as the nominee of the Duke of Newcastle for the Tory pocket-borough of Newark, and for about eighteen years he continued to support that party in the House, to which he was attached by early association, by education, and by strong conservative convictions especially on religious matters. Sir Robert Peel made him a junior lord of the Treasury in 1834, and Under-Secretary for the Colonies in 1835; in 1841 he became Master of the Mint, vice-President of the Board of Trade, and a member of the Privy Council, rendering most effective service to his party by the marvellous lucidity with which he expounded, and the ability with which he defended the financial policy of the Government. In this year, also, he published the second of his two able essays on the vexed question of the connection of Church and State; the first of these, *The State Considered in its Relation with the Church*, appeared in 1840, and was followed by *Church Principles Considered in their Results;* Lord Macaulay did his best—and his best was a good deal—to deaden the effect of these productions by a criticism in the *Edinburgh Review*, in his best style of lofty candor and superior wisdom. The *Times*, too, though generally friendly to the Government, made what Sterling called "a furious and most absurd attack on him and the new Oxonian school,"—all of which shows the ability and the importance ascribed to these philosophical treatises on a most important subject by a young man just thirty-one years of age. Mr. Gladstone ably supported Sir Robert Peel in his struggle for the abolition of the Corn Laws; and here we find the first overt act caused by that gradual course of change of conviction which slowly but steadily led him away from his early political faith, till in 1851 he openly and avowedly joined the Liberal ranks to which all his strongest sympathies and convictions had irresistibly inclined him. His later parliamentary career is too recent and too well-known to require any comment; he has had his vic-

tories and his defeats, but the defeats are only temporary, the victories, for all time; what future triumphs may be in store for him, or whether he may live to win the crowning victory of his triumphant career, who can tell? In 1851 his letter to Lord Aberdeen on the cruelties of the Neapolitan prisons of the tyrant "Bomba" led to the withdrawal of France and England from all intercourse with his court. His *Studies on Homer and the Homeric Age*, in 1858, proved the author to be a ripe scholar, thoroughly at home with the Greeks of the Homeric Age, and profoundly versed in all the early institutions of that most interesting people. In 1874 he startled the world by his *Vatican Decrees: their Bearing upon Civil Allegiance*, in which he shows the shallowness of the Papal claim to exercise authority over Roman Catholics in matters of civil right or political conscience. He has written and said and done a great deal well in his busy, laborious life; he could not help it; a restless and untiring energy is his most prominent characteristic, and this still urges him forward with seemingly unabated strength in spite of his eight and seventy years; that it may sustain him long enough to see the final settlement, one way or other, of his last and largest enterprise, is a hope in which even his opponents can well afford to join.

The British Constitution.—This extract should be thoroughly studied, not only for its luminous style, but perhaps even more for the clear light it throws on the causes and possible consequences of the strangely contradictory features in that strange paradox, the glorious Constitution of Great Britain. **Cabinet**, or *Cabinet Ministers*, is the name applied to the principal members of the ministry in England; the name is derived from the fact of the meetings of the Sovereign's counsellors being held in early times in the royal cabinet, or private apartment.

Composite harmony; is this an oxymoron? **Blind alleys**, closed lanes or passages, having no outlet.

Competency, power of action. **Quotidian**, daily, every day. **Organic results**, not mere outward or local effects, but internal, deep, and affecting the vitality of the whole body.

Clough, *see* Index. **Truth is so**, *i.e.*, Truth is Truth, is nothing else, and cannot change, nor fall.

LORD TENNYSON.—1809–

THE LORD OF BURLEIGH; BREAK, BREAK, BREAK; THE "REVENGE."

Extracts LXXIX, LXXX, LXXXI, pages 370, 373.

Biographical Sketch.—ALFRED TENNYSON is the first English poet, the first English writer indeed, who has had conferred on him the doubtful honor of a peerage in recognition of his purely literary merits. Macaulay and Bulwer Lytton had rendered eminent services to their political party, so that their elevation cannot be accepted as a delicate acknowledgement of the claims of literature; but Tennyson has never been identified with either of the great political parties, nor has he ever taken any active part in the practical politics of the day. Whether the empty title confers honor on him, or he reflects honor on the peerage, is a question of the slightest possible consequence; but to those who love him best and appreciate him most, "My Lord" will still continue to be known by his old familiar title, plain Alfred Tennyson. He was born in 1809 or 1810, in the parish of Somerby, in Lincolnshire, England; and here the boy grew up amid the monotonous scenery of the Wolds, the Heaths, and the Fens of his native county, his education being conducted by his father, Rev. G. C. Tennyson, the rector of the parish. In due time he matriculated at Trinity College, Cambridge, where, notwithstanding the disadvantage of having received no previous training at any of the great Public schools, he succeeded in carrying off the Chancellor's prize in English verse awarded on that occasion for the best poem on the somewhat disheartening theme "Timbuctoo." A small volume of poems, written in conjunction with his brother Charles in their boyhood, was his only publication till 1830, when his *Poems, chiefly Lyrical*, appeared, containing "Claribel," "Mariana," and other juvenile efforts at word-painting, with somewhat crude experiments in versification. The volume was received coldly, even harshly, by the critics; but Tennyson would not allow himself to be discouraged. He continued to write, and his *Poems*, of 1832, show a decided improvement on their predecessors, exhibiting almost in their perfect development the special features that distinguish him from all other poets of his time—the marvelous skill in the selection and management of metre—the exquisite grace and melody of the language—the exuberance of imagery so skilfully interwoven with philosophic reflection and a subtle idyllic power of harmonising the external scenery with the inner thought that has rarely been equalled and has never been surpassed. The sombre monotony of the scenery of Lincolnshire

and the somewhat melancholy introspection common to boys who have been brought up in seclusion, have had their effect on these earlier poems, and the local coloring is not consequently so bright as in his later works, written since his removal to the airy breezes and genial surroundings of the Isle of Wight. The *Lady Clara Vere de Vere*, *The May Queen*, *Œnoné*, the *Palace of Art* and the *Lotus Eaters*, with several other poems in this, his second, volume have been prime favorites ever since their first appearance, and will probably retain their popularity to the end.

His next volume appeared in 1842, containing some characteristic poems, songs, and ballads,—*Locksley Hall*, *The Lord of Burleigh*, the *Mort d'Arthur*—the germ which has since expanded into the noble and majestic *Idylls of the King*—and *The Talking Oak*, perhaps the most markedly Tennysonian of all his works, and one of the few with which the author himself seems to have been perfectly satisfied. *The Princess, a Medley*, 1847, discusses the proper relation of woman to man, and depicts her struggles, hopes, and aspirations with the insight of a philosopher and the tenderness of the true poet.

Tennyson's popularity was now so great that on the death of the aged Wordsworth, in 1850, he was appointed to succeed him in the office of poet laureate—a choice which gave unbounded satisfaction to his numerous admirers. In the same year appeared the most characteristic of his longer works, *In Memoriam*, written to commemorate the untimely death of his bosom friend, Arthur Hallam, the son of the destinguished historian ; young Hallam died at Vienna, and the poet endeavours to assuage his grief by giving it vent in this exquisite series of musically uttered reflections on life, death, and immortality. It has been objected to Tennyson—as it had before been objected to Milton on the publication of *Lycidas* to commemorate the drowning of his friend King —that real, heartfelt grief does not express itself in exquisitely polished diction and subtle refinements of reasoning ; and that any such labored monument of woe is either a proof of insincerity, or is at best, an indication of a morbid and unhealthy sentimentality. This criticism seems to be at once unjust, ungenerous, and untrue ; it appears rather to be true that such elaboration as we have in *In Memoriam* shows that the first keen burst of passionate anguish had yielded to the influence of all-healing time and meditation, and that the poet could now say in very truth :—

> "I hold it true, whate'er befall—
> I feel it when I sorrow most—
> 'Tis better to have loved and lost
> Than never to have loved at all."

Of the series of connected allegories in epic form that make up the *Idylls of the King*, it would be out of place, and probably misleading, to attempt to give any criticism in the limits of a brief note. Each of the *Idylls* takes its fable, or plot, from the legendary lore that has clustered round the name of Arthur, a mythical king of the Britons about the time of the first invasion by the English. These Arthurian legends of the Knights of the Round Table had at one time been chosen by Milton as the subject for a great national epic, but rejected as unfit for his purposes as soon as he discovered their unreal, purely mythical character; this objection has not proved to be an insurmountable barrier to Tennyson, nor to the American poet, Lowell, both of whom have dug some of their choicest gems of poesy out of this seemingly inexhaustible old mine of fabulous romance.

As a dramatist Tennyson has not succeeded,—that is to say he has failed as yet to produce a good *acting* play; though the exquisite poetry to be met with in passages of *Mary* and of *Harold* would seem to hold out a hope that with greater practical knowledge of stage effect and stage requirements (such practical knowledge as Shakspeare and all other successful dramatists have possessed), he may ultimately succeed in reviving the seemingly lost art of effectively combining true poetry with the scenes and situations demanded for successful dramatic representation.

The position of Poet-laureate is an anomaly and an anachronism in our day, and the sooner it is consigned to the lumber-room of defunct feudalism the better it will be for the poetry and for the common sense of the age. It is a relic of an age even older than feudalism, of a time when every great house maintained its bard to sing the praises of his lord for exploits real or imaginary; and this is presumed to be the function of the laureate to-day—it is his duty to celebrate in song all important events in the history of the royal family, and to compose triumphal odes in commemoration of such heroic deeds as seem to reflect credit and glory on the nation. Such an office was probably a necessity of a barbarous and illiterate age, but it is worse than useless in an age like ours, when for every Agamemnon there are at least a score of Homers. It seems to be the popular opinion that Tennyson has discharged the duties of this anomalous position with singular success—an opinion against which (*pace dixerim!*) a most emphatic protest ought to be recorded. The truth appears to be that Tennyson more than most poets is incapable of manufacturing poetry to order; he cannot summon the Muses at his pleasure, but must wait for the divine afflatus like other gifted sons of Apollo. He can, of course, grind out verses, as could any mere poetaster; but it is surely the very blindness, the self-

abnegation of criticism, hoodwinked by a spurious patriotism, to dignify by the name of poetry such bombastic fustian as the *Charge of the Light Brigade*, or such silly twaddle as the *Welcome to Alexandra*.

It has been said already that Tennyson takes but little active part in the practical politics of the day; but it is by no means to be inferred from this that he is an indifferent or uninterested spectator of the events transpiring around him. On the contrary, many passages in his poems prove clearly that he takes a keen interest in the affairs of the nation, and that he interprets the signs of the times with an accuracy that might well be considered wonderful in an active partisan politician. His dedicatory address to the Queen, for instance, strikes the key-note of the Constitution as truly as it could be done by a Gladstone or a Beaconsfield :—

> "And statesmen at her councils met
> Who knew the seasons, when to take
> Occasion by the hand, and make
> The bounds of Freedom wider yet
>
> By framing some august decree,
> Broad-based upon the People's will,
> To keep her throne inviolate still,
> And compass'd by the inviolate sea."

The Lord of Burleigh. (Extract lxxix., page 370.) This was one of the poems included in the volume published in 1842, the volume that definitely fixed Tennyson's position as one of the leading poets of the century, and the most unworthy successor of the gentler section of that band of inspired bards which included in its ranks Byron, and Shelley, and Scott, and Keats, and Wordsworth, and Coleridge, and not a few besides. Most of these had imbibed the democratic spirit of the age, and their influence may be traced in this and in many others of our author's minor effusions; how much this half sympathy with democracy contributed to his popularity it would be premature now to conjecture, but unquestionably not a little of his success in touching the hearts of the great middle class of modern English society is due to the lofty scorn with which arrogant assumption is treated in not a few of his earlier poems. The somewhat commonplace incident of a romantic attachment between a simple village maid and a lord of high degree has always been a popular one; and it must be acknowledged that this almost threadbare theme has been handled in this poem with singular originality, sweetness, and success. The patient, uncomplaining effort of the village maiden to rise to the dignity of her lordly consort's rank, and her failure

to support "the burden of an honor Unto which she was not born," are wonderfully true to nature, and show that pathos is by no means confined to the atmosphere of the poor; while the tender anxiety of the husband, and his remorseful acknowledgment that rank cannot bring happiness are set forth in a few delicate touches worthy of Shakspeare himself, and complete a picture of the possibility of wretchedness in high life that goes a long way to reconcile the proletariat to regard complacently the gilded externals of the peer. Scant justice has been done by the critics to this tendency in Tennyson to preach the doctrine that real happiness and worth lie not in the externals, but in obedience to the dictum that "'tis only noble to be good."

The metre of this extract is Trochaic, with alternate rhymes,—the odd lines being Trochaic Tetrameter, and the even being the same metre lacking one syllable, i.e., Trochaic Tetrameter Catalectic (four Trochees wanting one syllable), or Trochaic Trimeter Hypermeter (three Trochees with one syllable over). It is a mistake to suppose "that the alternate lines are *often* a syllable short," that is, that they are intended to be Tetrameters, but "are often a syllable short." There is no such variation in the metre of the poem; it is as stated above—odd lines, Tetrameter; even lines, Tetrameter Catalectic throughout the poem. The classical student will notice the difference between the classical and English use of the compounds of the word *metre*,—in English four Trochees in the line or verse are called Trochaic Tetrameter (= four metre), each foot, Trochee in this instance, being considered a metre; but in classical poetry four Trochees would be called Trochaic Dimeter (= two metre), two feet in dissyllabic verse being regarded as one metre.

In her ear he whispers gaily.—Note the abruptness with which the story commences, the rapidity with which the incidents follow each other, and the concise directness of the 'Speeches' as well as of the narration, all of which is strictly in the spirit of the old ballad style.

In accents fainter.—*Accents* = tone of voice, a common usage in poetry; *fainter*, as is becoming in a modest maiden responding to the more outspoken declaration of her manly lover.

Love like thee.—*Like* is here an adverb, followed by a dative object, after the analogy of the usual construction with the adjective *like;* it is not 'improperly' used as a proposition, or an adverbial conjunction, as some explain it.

A landscape painter.—The disguise of a travelling artist is common in fiction. *Landscape* is a term borrowed from the Dutch painters; *land*, and the suffix *schap* = A. S. *scipe* = English *ship*, as in friend-*ship*, town-*ship*; cf. *shape*.

Lips that fondly falter.—Note the alliteration in this line and the next.

Leave her father's roof.—The common practice in her rank of life; but mark the touching confidence in her lover's truth involved in her readiness to "leave her father's roof," in ignorance of the whereabouts of "that cottage Where they twain will spend their days."

Wife—A. S. *wif* = a woman, a married woman; usually, but erroneously derived from A. S. *wefan* = to weave, from which comes *webba*, masc. = a weaver; fem. *webbestre*, which is certainly not a doublet of *wife;* the word is from the Aryan root *wip* = to tremble, to be timid.

By parks and lodges going.—*By* = past; *lodges* are the cottages built beside the park gates as dwellings for the gate-keepers.

Made a murmur in the land—Again observe the onomatopoëtic effect of the liquid alliteration; *in the land* is a common enough poetic synonym for 'through the country.'

Says to her that loves him well.—Deception is always dangerous, and hence the lord of Burleigh has cause for his "deep thought," now that he finds himself approaching the revelation; hence, also, there is a poetic necessity that the reader, no less than the hero, should be reminded that she "loves him well"—so well that she is enabled, for a time at least, to bear up against the shock of discovering that her sweet dream of love in a cottage, for which she was eminently fitted, had to be abandoned for the colder splendors of life in a mansion, for which she was utterly unfit; the phrase, instead of being a mere excrescence, is one of those subtle touches that reveal the instinct of the true poet.

Lovingly converse—with her.

Betwixt = the *betwixe* of Chaucer; A. S. *betweox*, *be* = by, and *tweohs*, a strengthened form of *twá* = two, the feminine, the masculine being *twain*, A.S. *twegen*.

Order'd gardens = Arranged in an orderly manner; cf. "She will *order* all things duly."

Evermore = continually; A. S. *æfre*. What would be the meaning of *ever more?*

Gaze = to look steadfastly, shows the firmness of her belief; Swedish *gasa* = to stare.

O but she will love him truly.—The syntax of the word *but* may seem a little obscure, appearing, as it does, to be almost an interjection rather than a conjunction; Latham's dictum that conjunctions only connect propositions, or sentences, does not appear to be warranted by the facts of our own or other languages—e.g. in the sentence "two and three are five," it is not true

that this is a merely compendious statement of the propositions "two makes five" and "three makes five," which are manifestly untrue, nor will it do to say that it is a short way of saying "two is a part of five," &c., for this is not what is intended—again, in the sentence "the husband and wife are a happy pair," it will not do to say that either, separately, is "a pair," much less "a happy pair," for the idea of "pair," and still more "happy pair," can only be predicated of the subjects in their conjoined relation, so that in these and many similar instances it is the *subjects*, and not the propositions, that are united by the conjunction. Conjunctions, therefore, unite not only sentences, but clauses, phrases, and words, or parts of speech, of any kind—still further, they may *connect an expressed statement with an unexpressed mental conception*; the mind may be dwelling on a train of thought, and during the cogitation the thinker begins to give utterance to his thoughts in words, connecting the spoken or written words by a *conjunction* with the unspoken thought that has given rise to the language. This is a very common thing in our old ballads, many of which begin with an introductory "and," or some other *meditative connective*, e.g.,—

> "And must Trelawney die," &c.,
> "And art thou gone, my milk-white steed?" &c.

So in our text, the *but* connects her ideas as they are expressed in the poet's words with the unspoken thoughts suggested by the scenes of cheerless, loveless grandeur through which she had been passing—"these halls are very grand, and her young husband might possibly feel some desire to enjoy such splendors, and so might not altogether relish the prospect of love in a cottage, **but** she will love him truly," &c. Many apparent obscurities of Syntax may be very easily explained by keeping in view this mental connection between an unexpressed idea and the expression in words to which the thought has given rise.

He shall have a cheerful home;—note the uses of *shal* and *will* in this passage, and also the employment of the "historic present;" *cheerful*, from old French *chière* = the face, countenance, Low Lat. *cara* = the head, face, cf. Lat. *cere*brum, Gk. *καρα*, Sanscrit *çiras*.

Armorial bearings—the separate emblems which together make up the coat of arms, or escutcheon (Lat. *scutum* = a shield), very commonly carved on the keystone of the arched gateway leading to what Eliza Cook describes as the "Stately Homes of England."

Mansion more majestic—what figure of rhetoric? Lat. *mansio*, *manere*.

Many a gallant, gay domestic—two explanations have been offered of this construction; the first makes *many* a noun, French *mesnie* = household, number of servants, followed by the preposition *of* governing a succeeding *plural* noun; but the *of* being corrupted into *a*, and the *a* being mistaken for the so-called article, caused the plural to be changed into the singular form; the other explanation makes *many* = A.S. *manig*, and an adjective connected with a root *mag* = much or many, common to all the Aryan languages—thus *many* and *a* are both adjectives qualifying the following nouns—**gallant** = old French *galant*, *galer*, to rejoice, refers to the dress, cf. *gala*day; **gay**, old French, *gai*, A.S, *gan* = to go, refers to the disposition, cf. the slang phrase, "full of *go*;" **domestic** = a *house* servant, used here in its literal sense.

Speak in gentle murmur.—Note the peculiar beauty and effectiveness of the onomatopœia secured by the liquids, exhibiting that ultra-respectful acquiescence of the well-trained English domestic in every suggestion of his master; he does not speak out, he merely "gently murmurs" his assent. Point out any defects in the rhyme, here or elsewhere, in the poem.

"All of this is mine and thine."—Supply the ellipsis. Why not "thine and mine?" Cf. Extract lxvii., stanza II.

In state and bounty—maintaining the external parade suitable to his rank, but relieving it by the bounty (Fr. *bonté*, Lat. *bonitas*, goodness), of charitably dispensing aid to the poor.

Fair and free—the alliteration is neat, but the phrase, copied from old ballad minstrelsy, adds little or nothing to the effect of the description. To tell us that Burleigh is fair to look upon and is, moreover, unencumbered, or to say that its lord is handsome and open-handed, after the minute preceding details, would be suspiciously like *bathos* in a poet inferior to Lord Tennyson.

Her spirit changed—Note the variations of tense, and the rapidity of movement in these lines, admirably suggesting such an agitated condition of the mind as he is desirous of describing.

Did prove—not a very elegant equivalent for *became*, Lat. *probare*. **A gentle consort made he**—this quasi-intransitive use of *make* is becoming obsolete. **The people loved her much**—one of the Tennysonian tests of true nobility. **Perplex'd**—bewildered, Lat. *perplexus*, *per* and *plecto* = entangled. **Burden**—This word is usually given in grave poetry under its other form, *burthen*, when used as here in a metaphysical sense. **As she murmur'd** = said in gentle tones, not complainingly, as is its usual meaning—cf. "And they speak in gentle murmur." **Which did win my heart**—the use of *which* relating to persons is Archaic, and so suits the old ballad style of the poem; it

was formerly common in this use, cf. the opening sentence of the Lord's Prayer. A.S. *hwilc*, contracted from *hwilic*, *hwi* = why, and *lic* = like. **Droop'd and droop'd**—Mark the effect of the repetition here, and in "*faint and fainter*" above, as in "*weeping, weeping* late and early." What is this figure of speech? **Lord of Burleigh**—What historical personage had this title? Where is Stamford, or "Stamford-town?" "**Bring the dress,**" **&c.,**—the remorseful memory of the past is expressed in these two lines with more pathos than could have been exhibited by the most labored description. Indeed, the depth of tenderness in these last eight lines is worthy of Tennyson at his best, and is an excellent copy of the cadence and the spirit of our best old ballads.

Break, break, break.—(Extract lxxx., page 373). This delicious little lyrical gem is fully in accord with Poe's dictum in the *Philosophy of Composition* (*see* Notes on Extract lii.). The undertone of sadness that runs through these four short stanzas clings to the memory with a persistence that would be annoying, were it not for the exquisite melody of the words, and the touching pathos of the sorrow,—sorrow that is all the more deeply felt because it cannot be expressed in words. Note the effects of the onomatopoetic monotony of the repetitions, and of the contrast between the light-hearted shouts of the children playing in company, and the enforced silence of the mourner wandering alone by the cold gray stones of the shore.

The "Revenge." (Extract lxxxi., page 373.) Elizabeth had fitted out a royal squadron of seven ships (under the command of Admiral Lord Thomas Howard, with Vice-Admiral Sir Richard Grenville as second in command), to intercept the Spanish West Indian fleet of treasure ships and merchantmen; but Philip, apprised of their mission, sent a fleet of fifty-five sail of the line to convoy his treasures to Spain. The admiral, not daring to risk an engagement against such fearful odds, returned with six vessels in safety to England,—having failed indeed to *capture* the treasure, but having succeeded in delaying the starting of the Spanish fleet so long that they were compelled to encounter the stormy season of the Atlantic and the Bay of Biscay, so that most of the treasure sank to the bottom of the sea in the shipwrecked vessels that carried it.

The best account of the special exploit commemorated in the ballad—probably the most memorable sea-fight on record, and in many respects far transcending the most brilliant achievement of even the invincible Nelson—is given by the Rev. Richard Hackluyt (1553–1616), in his *Voyages*, narrating the exploits and explorations of the English. Hackluyt's account is followed by all our later historians, the best abridgment of his narrative being given by Hume, as follows :—

"He [Sir Richard Grenville] was engaged alone with the whole Spanish fleet of fifty-three sail, which had ten thousand men on board ; and from the time the fight began, which was about three in the afternoon, to the break of day next morning, he repulsed the enemy fifteen times, though they continually shifted their vessels, and boarded with fresh men. In the beginning of the action he himself received a wound ; but he continued doing his duty above deck till eleven at night, when, receiving a fresh wound, he was carried down to be dressed. During this operation he received a shot in the head, and the surgeon was killed by his side. The English began now to want powder ; all their small arms were broken or become useless ; of this number, which were but a hundred and three at first, forty were killed, and almost all the rest wounded ; their masts were beat overboard, their tackle cut in pieces, and nothing but a hulk left, unable to move one way or other. In this situation Sir Richard proposed to the ship's company to trust to the mercy of God, not to that of the Spaniards, and to destroy the ship with themselves, rather than yield to the enemy. The master gunner, and many of the seamen, agreed to this desperate resolution ; but others opposed it, and obliged Grenville to surrender himself prisoner. He died a few days after ; and his last words were : 'Here die I, Richard Grenville, with a joyful and quiet mind ; for that I have ended my life as a true soldier ought to do, fighting for his country, queen, religion, and honor : my soul willingly departing from this body, leaving behind the lasting fame of having behaved as every valiant soldier is in duty bound to do.' The Spaniards lost in this sharp, though unequal action, four ships and about a thousand men. And Grenville's vessel [the "Revenge"] perished soon after with two hundred Spaniards in her."

It will be seen that Tennyson follows the foregoing narrative pretty closely ; and it will be a good exercise for the pupils to compare the poem with the prose account, giving parallel quotations, and pointing out any minor discrepancies that may be observed. Note that poetry is not expected to be as accurate as prose in its employment of Arithmetic, etc. ; it speaks in round numbers rather than in minute detail. Point out instances in the extract.

The metre is very irregular, but by no means unpleasant to the ear. It consists mainly of Trochaics, interspersed with Anapæsts and Iambics, having occasionally a redundant *initial* syllable (*anacrūsis*), and frequently an excessive *final* syllable (*hypermeter*, or *hypercatalectic*). The lines, too, are in many cases made up of two parts, both hypercatalectic ; e.g. ll. 3, 5, 6, 7 :—

"Spánish | ships of | wár at || séa ! || wé have | sighted fifty || thrée ||."
"Bút I | cánnot | méet them || hére, || fór my | ships are | oút of || géar ||."
"Ańd the | hálf my | mén are || sick. || I must | flý, but | fóllow || quick ;
Wé are | síx ships | ón the || líne ; || cán we | fight with | fifty || thrée ? || "

In these and many other lines of the poem the emphasis on the redundant syllables obviously prevents us from considering the metre as iambic ; and the same consideration determines the metre of each of these half lines to be trochaic *trimeter* hypercatalectic (=three trochees with accented syllable over) rather than trochaic *tetrameter* catalectic (=four trochees lacking a syllable). The combination of trochaic with iambic metre is very ancient and very wide spread,—especially in the form of three iambic feet, with syllable over, followed by three trochees. This is the old *Saturnian* metre of the Romans ; compare, e.g., the well-known retort of the family bard of the Metelli to the lampoons of Nævius :—

"Dabúnt | malúm | Metél | lí || Naévi | ó po | étæ ||."

Compare, also, our own old nursery song :—

"The queén | was ín | the párlour, || éating | bréad and | hóney ||."

The same Saturnian metre gives effect to the celebrated Spanish poem of the *Cid*, and to the equally famous German epic, the *Nibelungen Lied ;* and its old familiar cadence may be detected in very many of our older ballads, imitated here so successfully by Tennyson.

The "Revenge"—A ballad of the Fleet, 1591. Revenge, French *re*, and *venger*, Lat. *vindicare*. What is the distinction between *revenge* and *vengeance* ? **A ballad**—This title is the proper one for such a short lyrical epic as we have here. The two primary subdivisions of lyrical poetry were the *ballad* and the *song*, the former intended for *recitation* with or without the accompaniment of the *lyre* or other musical instrument, while the latter was intended to be *sung*, as the name implies—French *ballade* =a dancing song, from the Provençal *ballada*, Low Lat. *ballare*= to dance, cf. *ball*=a dancing party. Milton, following the Italian form, *ballata*, with his usual fondness for that language, has *ballats*, and *ballatry*, still surviving in *ballet*, a special kind of choral dance.

The Fleet, i.e., the royal navy, at the time of the Armada, three years before 1591, "consisted only of twenty-eight sail, many of which were of small size; none of them exceeded the bulk of our largest frigates, and most of them deserved rather the name of *pinnaces* than of ships."—*Hume.*

At Flores in the Azores.—Shortly after the events here described, Sir Martin Frobisher captured a richly-freighted Spanish vessel, and sunk another, in one of those privateering expeditions that became so popular and so profitable during the years immediately subsequent to the defeat of the "Invincible Armada." The name *Azores* is said to be derived from *açor* = a hawk, in consequence of the numbers of these birds found there on the discovery of the islands. Find the exact position of these and the other places named in the extract.

A Pinnace = used here to signify a small ship (cf. note from *Hume*, above) now used as the name of the second largest of the boats of a man-of-war—originally made of *pine*, whence the name —Lat. *pinus*. Name the other boats of a war-ship.

Lord Thomas Howard.—Name other men of this name, distinguished in war, in literature, and in social science, respectively. Who was Lord Howard of Effingham?

Coward—derived by the addition of the suffix *ard* to the old French *coe* = Italian *coda* = Lat. *cauda*, a tail—the meaning being (1) an animal that hangs its tail; or (2), according to Wedgwood, "like a hare," this timid animal being called *coward*, i.e., "bob-tail," in the old language of hunting; or (3), it may simply mean "one who turns tail."

Out of gear—Not sufficiently prepared with tackle and other requisites—the original notion is 'preparation' cf. *yare* = ready —A.S. *gearwe* = preparation, dress, ornament.

Quick—Parse this word. What was its original meaning? cf. "the *quick* and the dead," '*quick*-silver,' '*quick*-set hedge.' A.S. *cwic.*

Six ships of the line—this does not exactly agree with Hackluyt's account; *see* introductory note, above. The largest vessels are called 'liners,' 'line of battle ships,' or, as here, 'ships of the line' because in a sea-fight they form in line of battle, while the lighter and swifter frigates undertake the special duty of watching and reporting the movements of the enemy, besides aiding their consorts in the battle. *Frigate* comes to us from the old French *frégate*, Italian *fregata*,—words of doubtful origin, but possibly connected with *fargata*, Lat. *fabricata*, *fabricare* = to build. Florio defines frigate = "a spiall ship," obviously with the same idea of their functions as that held by Lord Nelson, who used to call them "the eyes of the fleet."

"You fly them for a moment to fight with them again."—It was certainly no sign of cowardice to retreat before such fearful odds; cowardice did not run in the blood of the Howards, and it was his duty to save his little squadron, forming one-fourth of the royal navy, 'to fight again.' With the sentiment of this line compare the oft-quoted :—

> "He who fights and runs away
> May live to fight another day."
>
> GOLDSMITH, *Art of Poetry.*

Goldsmith no doubt plagiarised from RAY'S *History of the Rebellion* (1752):

> "He that fights and runs away
> May turn and fight another day;
> But he that is in battle slain
> Will never rise to fight again."

Ray plagiarises from BUTLER'S incomparable satire *Hudibras:*—

> "For those that fly may fight again,
> Which he can never do that's slain."

And Butler, in turn, got the idea from UDALL'S translation of ERASMUS'S *Apothegms*,

> "That same man, that runnith awaie,
> Maie again fight another daie."

Tennyson may well be excused for trying a new version of such a string of plagiarisms.

"These Inquisition dogs and the devildoms of Spain."—When Elizabeth was artfully kindling the spirit of her people to resist the Armada, among other devices she took care that "the horrid cruelties and iniquities of the Inquisition were set before men's eyes: A list and description was published, and pictures dispersed, of the several instruments of torture with which, it was pretended, the Spanish Armada was loaded."—*Hume.* It is no wonder, therefore, that the sturdy patriots who then manned the fleet of England, should have been inspired with a hatred of Spain, that rendered them not unwilling to take such chances as have immortalized Sir Richard Grenville and his sublime crew on the "Revenge." Courts of *Inquisition* were established in several states of Europe, for the purpose of *inquiring into* and dealing with offences against the established religion, long before the founding of the general Inquisition in Spain—the first being the one established in the 13th century in France immediately after the subjugation of the heroic Albigenses. The supreme general court of Inquisition was established, in 1484, in Seville, by the celebrated Queen Isabella, aided by Cardinal Pedro Gonzalez de Mendoza,—its first president, or inquisitor-general, being the noto-

rious Thomas de Torquemada, the prior of a Dominican convent, who succeeded in securing to his own order a preponderating influence in the management of this *Holy Office;* it was abolished by Napoleon I. in 1808; restored by Ferdinand III. in 1814; abolished again by the Cortes in 1820, and since then it has only lived in the memory of those who cannot help occasionally dwelling in thought on the awful horrors of its career, now happily ended forever. There is still, however, at Rome, an Inquisition, or congregation of Cardinals *of the Holy Office*, founded in 1542, to which all the minor Inquisitions of the Catholic world have been made subject; it takes cognizance of ecclesiastical delinquents, but seems to have neither the power nor the inclination to deal severely with the errors of lay offenders. **Devildoms** may either mean *devilries*, i.e. devilish practices, or, by a much more forcible interpretation, rule of devils. Cf. "Don or devil," below.

Past away with five ships—*Past* is archaic for *passed*, and is allowable in an imitation of the old ballad; **five ships** shows that the 'six ships' of the first stanza do not include the "Revenge," but that Tennyson has diverged from the generally accepted account.

Ballast—is like many other nautical terms borrowed from the Dutch; the word is common also in Scandinavian = *bag last*, or back load—*bag* = back, or rear, and *last* = load, or burden, i.e. "a load in the back, or rear (stern), of the vessel," so placed to raise her bows. **Below** = on the lower deck, or hold.

To the thumbscrew and the stake, for the glory of the Lord—Common implements of torture in the practice of the *officials*, or *familiars*, of the Inquisition. Supply the ellipsis before *for*.

A hundred seamen—See introductory note.

Huge sea-castles—Many of the Spanish vessels were four-deckers, a circumstance which placed them really at a disadvantage in a cannonading conflict, for their high-mounted guns fired over the much smaller ships of the English—as had been proved during the running fight between the Armada and the pigmy vessels opposed to them in the channel.

"We be all"—an archaic form still found in provincial usage. Note the abruptness of question and answer.

Bang—cf. the old Irish *bong* = to hammer, to beat violently; the same word occurs with the same meaning in the Scandinavian dialects, and even in the Sanscrit—it is probably of imitative, or onomatopoetic, origin.

Dogs of Seville—the old capital of Spain, and site of the Inquisition,

Don or devil—Note the alliteration. **Don** = Lat. *dominus*, originally a Spanish title of nobility but used for centuries by

the English-speaking races as a synonym for 'Spaniard.' **Devil**—a word common to the languages of Europe = calumniator, slanderer, Gk. *διάβολος*: it is not an uncommon thing for those of one religion to regard all who oppose their beliefs as 'children of the devil.' In *children*, we have a double plural in the endings, *child-er-en*, if not a triple one in the changed vowel sound also.—*See Latham.*

Spoke—laugh'd—roared a hurrah—A slightly obscure climax, but not the less effective on that account. "*We* roar'd"—observe that the ballad is supposed to be recited by a survivor of that most glorious of sea-fights.

Ran on sheer into the heart, &c.—Generally the term *sheer* is applied to a vessel deviating or turning aside from her course,—Dutch *scheren* = to go awry; but if Tennyson is carrying the picture as clearly as he usually does in his mind's eye, he uses the word in a sense more common in other things than in relation to nautical matters, i.e. straight ahead, *not* deviating—"the Spaniard came in sight upon the weather-bow" so that the "Revenge" might choose "shall we fight or shall we fly?" The question was decided in favor of fighting, "and so the little 'Revenge' *ran on* sheer (straight)"—with "half of their fleet to the right and half to the left."

Mountain-like—is in harmony with the style of the old ballads; **up-shadowing**—strikes the ear as a Tennysonian and modern compound.

Took the breath from our sails, and we stay'd—Note how graphic this expression is made by the employment of "breath" for "wind," as though the little vessel were instinct with life, *breathing* through her sails; note also the pithy terseness of the conclusion, "and we stay'd."

Like a cloud—Compare this phrase with the same phrase in the third stanza—the one disappearing gently, this other about to burst in thunder on their heads.

Four galleons drew away—probably the four lost during the fight (see introductory note); they would naturally *draw away* in the vain hope of repairing damages. *Galleon*, Spanish *galeon* = a large galley, Low Lat. *galea*. Of unknown origin; but may it not be connected with the Spanish, Portuguese, and Italian *gala*, old Fr. *gale* = ornament, as in *gallant*, *gala*-day, etc.—the meaning being an ornamented, well-equipped ship. Shakspeare has "good and *gallant* ship," and the epithet is very common in our sea-songs.

Larboard—starboard—the left and right sides of a ship, respectively, as one looks from the stern to the bows. *Larboard* (now called the *port* side) is *laddebord* in middle English, which

is possibly from Swedish *ladda*, A. S. *hladan* = to lade, load, and *bord* = side. Skeat conjectures that the term may have been derived from the custom of stowing the sails, when taken down, on that side, so as not to interfere with the helmsman who stood on the right, or *starboard* side,—but does not the equivalent term *port* suggest that it was an early usage to *carry* the bulk of the cargo on that side, for the same reason? so that the *port* or *larboard* (*laddebord*) is the *load* (or cargo) *side*. *Starboard*, A. S. *steór* = a rudder, and *bord* = side of a ship: the steersman used to stand on the right side of the vessel, guiding her with a paddle before the introduction of the helm.

Having that within her womb, &c. = having been so riddled—probably set on fire—and so many of her crew being killed by our deadly broadsides. **Aboard** = on board.

For a dozen times.—See introductory note.

Musqueteers.—A form copied from Butler's *Hudibras* for the more common *musketeer; musket*, old French *mouschet* is transferred to the fire-arm from its original meaning of 'sparrow-hawk,' or 'fly-hawk,' Lat. *musca* = a fly, cf. *mosquito*—just as *falconet*, the name of another early fire-arm is from *falcon*.

As a dog that shakes his ears—the contempt implied in this simile is the only real point of resemblance.

And the sun went down.—Note the beauty of the alliteration and of the rhythm in this line, and the first line of the next stanza?

Ship after ship, &c.—What rhetorical figure in ll. 3, 4, 5 of this stanza.

Dead and her shame.—What shame?

A grisly wound—A.S. *gryslic* = horrible. *See* introduction.

All in a ring.—Parse *all*. **Seeing forty—were slain.**—Parse *seeing*.

Fought such a fight—*cognate* object. **Sink me**—*dative* object.

The stately Spanish men.—The chivalrous courtesy of the Spanish is well expressed in this and the following stanzas. Rewrite them in prose.

For aught they knew.—*Aught* = *a whit*, A.S. *a* = one, and *wiht* = creature, person, thing: *ought* is another form of spelling = o *whit*, i.e., one whit.

Sail'd with her loss.—Not only after her defeat and the loss of her English crew, but to the destruction and loss of herself and the two hundred ill-fated Spaniards on board.

Or ever—for *or e'er*, an expression arising by mistake from the common early form *or ere*, in which the *ere* is a mere reduplication and explanation of the *or*, A.S. *ær* = ere. Shakspeare has

or ere frequently, though *or ever* also occurs in Hamlet:—"Or ever I had seen that day!"

Note the poetic justice of the destruction that "fell on the shot-shattered navy of Spain;" "the lands they had ruined" generate the gale by which the waves are raised to complete the destruction begun by the shot and shell of the "Revenge."

England, *Engle*, or *Angle land*, named after the *Angles*, who came from the south of Sleswick. **Hearts of oak**, *See* Notes on Extract lxxiii.

ROBERT BROWNING.—1812–

HERVÉ RIEL. Extract LXXXII., page 378.

Biographical Sketch.—ROBERT BROWNING was born in Camberwell, London, Eng., on May 7th, 1812. His early education was obtained partly at school and partly from private tutors, and he was for a short time a student in the University of London; but instead of the usual systematic training of the universities, he had the equal advantage of being able to study mankind during several extended tours and residences on the continent of Europe. Like so many of our best poets he exhibited in childhood a strong desire for a literary career, and at the early age of twelve he had already composed enough to fill a volume, which, however, could not find a publisher. Byron was at that time his prime favorite, and it might perhaps have been better for his fame and more profitable to the world had he continued steadfast in his admiration for the manly, energetic, and, above all, the *intelligible* style of poetry in which Byron was so great an adept. But, unfortunately, at the age of thirteen he conceived an extravagant passion for the productions of the Spontaneous school, and the influence of Shelley and Keats is apparent in almost every page of his exceedingly numerous compositions. Subtle analysis of the human soul is his strongly marked characteristic, the delineation of man's moral and intellectual nature is his principal, and almost his only, topic, his general method being to make his characters develop and exhibit their idiosyncrasies in dramatic monologues. Much of what he has written would well repay careful study, but unhappily he has chosen to adopt an apparently slovenly style, extremely ragged and harsh, most commonly unmusical, and nearly always obscure to the very verge of being unintelligible. Life is too short to waste any considerable portion of it in guessing what

ought to be as clear as language can make it, and what could easily have been so in the works of Mr. Browning; for in a few, a very few, little gems of lyrics he has showed that if he chose he could have written as clearly, purely, and musically as any poet who ever penned a stanza. But he has disdained to make himself intelligible to the masses, and the masses in turn have repaid him by leaving him and his works severely alone. Of his numerous poems those least ignored by the general public are :—*Pippa passes*, in which, on a New Year's Day, an Italian peasant silk-factory girl, *Pippa*, *passes* the several persons in the drama at critical moments, and to some extent determines their future lives; *How they brought the good news from Ghent*, a spirited narrative dramatically told, and full of onomatopoetic effects; *An Incident at Ratisbon*, exhibiting the idolatrous devotion of Napoleon's soldiers, and indirectly showing his brutal disregard of human life; *Hervé Riel; Red-cotton Night-cap Country*, a real-life story of Brittany;—to which may be added *Fifine at the Fair*, and *The Pied Piper of Hamelin*. Of his longer poems, *The Ring and the Book* is the most characteristic, and fully establishes his claim to be regarded as the chief of the 'Psychological School;' in it the story of a Roman tragedy of 1698, the murder of his wife and her parents by an Italian count, is told from different standpoints, and with different prepossessions, in ten psychological monologues, with Prologue and Epilogue by the author; Browning's extraordinary skill in psychical analysis here reaches its highest point of perfection, each speaker exhibiting the workings of his own soul while analysing the character and the secret springs of action of others, and indicating the course of the events and all that bears on them by some little detail or suggestive artifice, such as change of tone and gesture, and other similar bits of dramatic by-play. *The Book* is an "old square yellow book," containing the record of the murder, which he says he found in a stall at Florence; *the Ring*, made of the gold of the old story of crime, will, he hopes, strengthen the bonds of sympathetic friendship between Italy and England, to the establishment of which his poetess wife had so much contributed by numerous and glowing lyrical aspirations for the freedom and regeneration of Italy. Those who prefer to study these characteristics of Browning, and the psychological school, in a shorter poem, cannot do better than make a careful analysis of *Bishop Blougram's Apology*, or the *Epistle of Karshish*, in which the Arab physician describes to his friend the history of the resurrection of Lazarus. On the death of his wife at Florence (*see* Biographical Sketch of Mrs. Browning, Extract liv.), the bereaved widower returned to his native London, where he has since resided.

Herve Riel (*Re-yéll* and *Reel*). This spirited ballad relates some of the incidents that occurred on board the French fleet while trying to make good their escape a week after the disastrous battle off *Cape La Hogue* (May 19–24, 1692). The metre has been classified as *anapæstic*, on good authority, but that must surely be an inadvertent oversight, for it cannot be due to a misprint as the whole scheme of scansion is given. Any one who will read any stanza of the poem with the natural tone and emphasis, will see at once that the rhythm is trochaic (with one or two exceptions), and that the irregularities are very few and easily accounted for, being for the most part intentionally introduced for the effects of imitative harmony. Each complete hemistich (half-verse) is a trochaic tetrameter catalectic:—

O'n the | séa and | át the | Hógue, || sixteen | húndred | ninety | -twó
Did the | English | fight the | Frénch, || —woé to | Fránce!

Some of the lines are octameter catalectic, and some begin with a single long syllable instead of a trochee:—

Like a | crówd of | frightened | pórpoi | sés a | shóal of | sharks pur | súe,
Came | crówding | ship on | ship || to St. | Málo | on the | Rânce.

The Hogue, la Hogue, forms the extremity of the peninsula directly opposite Alderney. **Helter-skelter**, an onomatopoetic word expressive of hurry and confusion. **Porpoises**, It. *porco pesce*, hog-fish, belong to the family of dolphins. Mr. Browning is mistaken in supposing that "sharks pursue" the "frightened porpoises"; on the contrary, when our eastern coasts are beset by sharks, as they sometimes are, these voracious, but really cowardly, monsters immediately hurry off and escape into the open sea on the appearance of the more plucky porpoises. **St. Malo**, the birth-place of Jacques Cartier, lies due south of la Hogue, about 120 miles distant. **Damfreville** is here the nom. abs.; "being" is understood; he was the chief officer here, though actually only second in command, under Tourville. "**Why, what hope**," etc. What peculiarity of the old ballad style is here followed? Point out other features of the ballad copied in this extract; (*see* 'Ballad' in Index). **Flow**, the incoming tide; **at full**, just at its highest; **slackest**, at the lowest (also used however, of the tide at its highest point, *slack* = at rest); **ebb**, when the tide is out, the opposite of "flow." **Plymouth**; describe its position. **For up stood**, etc. Note the repetitions of the conj. "for," to secure greater emphasis; the line may be scanned as four amphibrachs, with syllable over. **Breton**, native of Brittany. **Tourville** amply made up for his defeat at la Hogue by a brilliant victory over Admiral Sir George Rooke and a valu-

able convoy, near Lagos, on June 17, 1694. **Croisickese,** native of Croisic. **Malouin,** native of St. Malo. **Offing,** the deep water at a distance *off* the shore. **Grève,** a fortified port at the mouth of the little river Rance. **Disembogues,** empties itself, Old Fr. for *désembouche bouche*, mouth. **Free,** with a free sheet, not close-hauled. **Solidor,** a fortified height, flanking the Grève. **Most and least,** greatest and least, carrying *most* men and guns. **Misbehave,** from the tendency to personify all objects that have the life-like property of motion, and especially ships, we have come to speak commonly of a vessel's *behavior* under any given circumstances, as though motion involved life, and life involved the notion of moral conduct; from *be* and *have*, A. S. *behabban*, to restrain. **Still the north wind,** the only wind that could prove disastrous to vessels entering St. Malo; note its position on the map. **As its inch,** as if, as though,—an ellipsis common enough in early English, and therefore admissible in the ballad; why? **Storm subsides,** etc. *See* the quotation in Extract lvii., page 280, H. S. Reader. **Staunch'd,** made to stop bleeding, Old Fr. *estancher*, Fr. *étancher*, Low Lat. *stancare*, Lat. *stagnare*, to make stagnant, Lat. *sto*, to stand. **"France's king,"** Lous XIV. **Needs,** *see* Index. **"Since 'tis ask,"** etc. Analyse this line, and fully parse each word. **"Leave to go";** remember that he had been "pressed by Tourville for the fleet," so that leave to go would appear to him a greater boon than it seems at first sight. **Not a head,** figure-head on the bow of a vessel. **Bore the bell;** two explanations of this phrase are given,—either to win the prize (consisting of a bell) at a race; or, to be first, to take the lead, as the bell-wether of a flock, or as the foremost horse or mule in a train bore the bell for the guidance of the others. **Pell-mell,** in confusion; Fr. *pêle-mêle*, *pelle*, a shovel, and *mêler*. to mix, *i. e.* like grain mixed with a shovel. **Louvre,** a palace, now a national picture-gallery in Paris; it is closely connected with the Tuileries, the joint building occupying a space of nearly 60 acres, and far exceeding all other buildings now existing in beauty and magnificence; the meaning of the word is literally 'an open hall,' or hall with an open roof, Fr. *l'ouvert*, the open. **Face and flank,** front and side.

Summum Pulchrum, supreme, or perfect, beauty. **Duty,** *see* Extract lxx. **It,** what is the antecedent?

PRESIDENT WILSON.—1816–

SONNET. Extract LXXXIII., page 383.

Biographical Sketch.—DANIEL WILSON, LL.D., F.R.S.E., President of University College, Toronto, was born in the year 1816, in Edinburgh, Scotland, where he received both his school and university education. A taste for linguistic, literary, and archæological pursuits very early distinguished him; and with a man of his indomitable energy, the student's taste is sure to be the immediate precursor of the scholar's knowledge. He soon became noted for the extent of his antiquarian lore, and it is worth noting in how strictly scientific and natural a manner his stock of information was acquired, and how, beginning from his native city as a centre, his accumulation of facts continually spread in ever wider circles, till the small collection of local antiquarian curiosities expanded and developed into the profound and far-stretching knowledge, which enabled him to take a foremost rank as the enunciator and expounder of some of the most acceptable theories on the vexed questions of the Origin of Civilization. In 1847, he published *Memorials of Edinburgh in the Olden Time*, a most valuable and well-ordered collection of matters of antiquarian interest, relating to that venerable capital. This was followed in 1851 by *The Archæology and Prehistoric Annals of Scotland*, a work whose exceeding merits may be fairly judged from the conclusion arrived at by the eminent critic, Hallam, that it was "the most scientific treatment of the archæological evidences of primitive history which had ever been written." His next archæological work embraces a still wider field of observation, and contains sufficient data to enable the learned author to establish several important theories on a soundly scientific basis; the *Prehistoric Man: or, Researches into the Origin of Civilization in the Old and New Worlds*, appeared in 1862, and at once established Dr. Wilson's position among the original investigators of the scientific world; it gives the result of his critical researches into the ethnology and antiquities of the American continent, discusses the vast subject of the origin of civilization with marked ability, almost removes the question of the unity of the race out of the list of debatable topics, and throws some vivid rays of light on the indeterminate problem of the length of time that has elapsed since Man's first appearance on the Earth. These three works together form a beautifully connected and definitely graded trilogy, of great value to the scientific archæologist, and extremely interesting to the psychological observer, exhibiting

as they do the well marked climacteric development of a highly-cultivated and evenly-balanced intellect. The second of the series ought to have a special value in the eyes of students of Toronto University, if it be true, as is alleged, that Dr. Wilson's introduction to Canada as Professor of History and English Literature in University College, was due to Mr. Hallam's appreciative and highly favorable opinion of its merits. His other works are rather literary than scientific, though to avoid the scientific method altogether, or to steer completely clear of scientific topics, would probably be impossible to a writer of his peculiar gifts. *Oliver Cromwell* (1848), is a valuable compilation of important details from various sources, deriving its chief intrinsic merit from the admirably lucid arrangement of its materials. In 1869, he published *Chatterton; a Biographical Study* of the 'marvellous boy,' far superior in biographical interest and in literary merit to anything else that has hitherto appeared on that brilliantly gifted, ill-fated son of genius. *Caliban; or, The Missing Link* (1873), is an acute psychical analysis of the Caliban of Shakspeare, as interpreted by the psychological poet, Browning, in 'Caliban on Setebos.' The author vigorously assails the 'mollusc-to-man,' theory of evolution from Protoplasm, through monkeys and Caliban, the Missing Link, to Man; and as his criticism is based on both physical and metaphysical considerations, it is more interesting and more satisfactory than have been the great majority of the numerous objections to the most radical and sweeping theory of the century. *Spring Wild Flowers* is the title of a reprint (1873) of an earlier collection of youthful poems, with some additions of a later date; many of these are very daintily expressed, and it goes without saying that they are without exception, pure and delicate in tone. *Reminiscences of Old Edinburgh* (1873), profusely illustrated with original drawings by the author (who is an artist of no mean power), and a large number of contributions to the Encyclopædia Britannica and various magazines, complete the list of his literary works, to which his vigorous health and exuberant energy may yet make many valuable additions.

Sonnet, *see* Index. Examine the metrical structure of this Sonnet, and point out how the arrangement of the rhymes differs, if at all, from the common, or Italian, type. What is the subject of the extract? **Ephemerons,** Gk. *ἐφήμερον, ἐπί ἡμέρα,* lit. insects of a day. **Rife,** abounding, abundantly furnished; A.S. *ryf*, prevalent. **Arena,** a wrestling ground, scene of strife; named from the *sand* (Lat. *arena*) spread over the floor.

Our Ideal. (Extract lxxxiv., page 383.) Write a short prose composition, embodying the two main ideas of these extracts,—the impossibility of attaining "our ideal," and the obvious duty of nevertheless doing our utmost in the struggle. **Fruition,** perfect expression in words of what his thoughts had imagined. **Take the life,** grow under his chisel, into the life-like embodiment of the ideal "that the sculptor's soul conceived." **Meet,** fitting, lit. according to measure, A.S. *metan*, Lat. *metiri*, to measure.

BENJAMIN JOWETT.—1817–

From the APOLOGY OF SOCRATES. DIALOGUES OF PLATO. Extract LXXV., page 384.

Biographical Sketch.—BENJAMIN JOWETT, Master of Balliol College, Oxford, was born at Camberwell, 1817, and educated at St. Paul's School, London, and afterwards at Balliol College, over which he now presides. Here he obtained a Scholarship at the commencement of a brilliant university career, and was subsequently elected a Fellow of his college in 1838. He was for many years one of the most highly esteemed tutors in Oxford, where he was made Regius Professor of Greek in 1855, at the suggestion of Lord Palmerston, who had experienced the value of his services on the Commission for the Reform of the Indian Civil Service Examinations, during the year 1853. Between the years 1855 and 1858 he published very valuable, scholarly *Commentaries on St. Paul's Epistles* to the *Thessalonians*, the *Galatians* and the *Romans;* and also contributed an able paper on the *Interpretation of Scripture* to the once notorious 'Essays and Reviews.' He was appointed Master of Balliol in the year 1870, and in the following year he issued his prose *Translation of the Dialogues of Plato* in four volumes, of which a second edition, with a valuable *Introduction*, was published in five volumes in 1875. An excellent prose *Translation of Thucydides* appeared in 1881, and four years later, an equally good rendering of the difficult *Politics of Aristotle.* He was Vice-Chancellor of the University of Oxford for the terms 1882-1884.

Socrates—Plato. *See* Index. **Apology,** Gk. *ἀπολογία*, does not mean an 'excuse;' it was the regular technical term equivalent to our 'defense.' The extract is a translation of the third and concluding part of the defense, as it was afterwards written

by Plato; the judges had found him guilty on the charges of (1) introducing new gods and not believing in those in which the city believed, and (2) corrupting the youth by teaching them the same atheism; having been declared guilty he had, according to law, proposed a fine of thirty *minæ* ($593.12½), in the second part of his 'apology,' but this was rejected, and he was sentenced to death by drinking hemlock poison; what he is supposed to have said on hearing the sentence forms the subject of the extract. **Dialogues**, so called because they report the 'conversations' by means of which Socrates conveyed his instructions to his disciples. **Advanced in years**; at the opening of his defense he had told them that he was now seventy years old. **Not of words**, Lysias, the most celebrated orator of the time, had carefully prepared an elaborate forensic apology, and had submitted it to Socrates, who rejected it for his own simpler and more manly style. Several other 'apologies' were prepared by the friends of Socrates, but none have come down to us except three—this one of Plato, another by Libanius, and the third by Xenophon who compiled his from the instructions of Hermogenes, as he was himself absent from Athens at the time.

p. 385. **Has overtaken**; there is a play on the word in the original (ἑάλων), which is not preserved in the translation,—'captured' or 'arrested' might give the double notion, that of being *overtaken* by a swift runner, and that of being *apprehended* by the process of law. **Prophetic power**; the ancients believed that those about to die were endowed with prophetic foresight; the idea is found in Cicero, in Virgil, and in Homer,—cf., also, *Gen.* xlix., and *Deuteron.* xxxiii. **Will surely await you**; this prediction was literally fulfilled; Melitus, one of his accusers, was torn to pieces by the mob, the others were all either banished, or committed suicide, while the utmost respect was shown to the memory of Socrates as a public benefactor. **Crushing**, the word used in the original literally means 'to amputate.'

p. 386. **Magistrates are busy**; these were The Eleven, chosen from the ten tribes, one from each, with a registrar or secretary added. It was their duty to take charge of the execution of criminals, &c., and they were now "busy," giving the necessary instructions to the attendants as to the preparation for Socrates' execution. **Oracle**; this was the *voice* of his Demon, or Familiar Spirit, whose mode of interference he here explains. **One of two things**; Socrates merely states here the two leading views of death entertained by the philosophers; his own belief, fully stated in Plato's Dialogue, *Phædo*, was that the soul is immortal, and that the good live forever in a state of bliss, but the evil in a state of punishment.

p. 387. **Unspeakable gain**; Aristotle, on the other hand, regards annihilation as the 'most terrible' of all things; while Epicurus deduces from this Socratic argument a reason why philosophy can teach us to overcome the fear of death; for 'while we are, death is not, and while death is, we are not, therefore death concerns neither the living nor the dead.' **The great king**, was the special designation of the kings of Persia. **Minos**, a mythical king and lawgiver of Crete, after death became one of the judges of the lower world in conjunction with the other demigods mentioned. **Orpheus and Musæus**, mythical poets of remote antiquity. **Hesiod** author of didactic poems on the Cosmogony. **Homer**, *see* Index. **Palamedes**, stoned by the Greeks at the instigation of Ulysses; Socrates compares the case of Palamedes with his own according to Xenophon; and Lucian represents him as the only companion of Socrates in the other world. **Ajax** slew himself when the armor of Achilles was adjudged to Ulysses instead of him. **The leader**, Agamemnon, commander-in-chief of the Greeks in the Trojan war.

p. 388. **Odysseus**, 'Ulysses,' in Latin, was the most crafty and subtle of the Greeks. **Sisyphus** is represented to be undergoing punishment in Hades by being compelled constantly to roll a huge stone up a hill, while it constantly rolls back again. **My sons**, Lamprocles, the eldest, was now grown up; he had two others, Sophroniscus and Menexenus.

Crito was a wealthy Athenian, and one of the most intimate friends and disciples of Socrates, who by his careful training of this favorife pupil made up for the help he had received from Crito's father to enable him to prosecute his own studies.

Phædo, the title of one of Plato's Dialogues, is the name of another friend and disciple of Socrates; he was a native of Elis, and of good family, but having become impoverished he was sold as a slave in Athens, where Socrates, recognizing his superior talents, induced one of his friends, Crito or Alcibiades, to purchase and set him free.

JAMES ANTHONY FROUDE.—1818–

The Empire of the Cæsars. From "Cæsar." Extract LXXXVI., page 389.

Biographical Sketch.—James Anthony Froude, son of the late Rev. R. H. Froude, Archdeacon of Totnes, was born at Darlington, Devonshire, on the 23rd of April, 1818, and was edu-

cated at Westminster School and the University of Oxford. A very strong faith in his own ability and judgment, which would in other men be rightly called an over-weening self-conceit, has been a distinctive feature in his character, and has left its impress on most of what he has written. The *Shadows of the Clouds* (1847), and the *Nemesis of Faith* (1849), provoked a good deal of stormy ecclesiastical censure, and excited a wild clerical commotion altogether disproportioned to the importance of the subject, or the weight of the offending publications. In 1870 he completed his great work, a *History of England from the Fall of Wolsey to the Defeat of the Spanish Armada;* the work is in 12 vols., and contains many descriptive passages in a high-wrought picturesque style that could not be readily surpassed; but the glaring partisanship greatly detracts from the enjoyment of its beauties of composition, by the necessity it imposes on the reader to be constantly on his guard lest he should be deluded into accepting rhetorical declamation as an equivalent for historic truth. The treatment of Mary Queen of Scots is such as a well-trained special pleader of the Old Bailey might be expected to indulge in when well paid for blackening the character of some dangerous rival of his client, indeed Mr. Froude pursues her through life and after death with an unrelenting hatred that resembles personal animosity far more than the judicial neutrality of a truth-seeking historian. His *English in Ireland in the Eighteenth Century* is graphic, but shows clearly that he is equally ignorant of the history of the country and of the character of the people; and his editorial performances in the issue of *Carlyle's Correspondence* have not gained him with the general public as high a reputation for good judgment as he himself evidently thinks belongs to him. In 1869 he was chosen Rector of the University of St. Andrew's, and in the same year he received the honorary degree of LL.D.

Cæsar, Augustus, was the son of Caius Octavius and Atia, the niece of the great Julius Cæsar, who adopted his grand-nephew and gave him the advantage of his name.

Pillars of Hercules, cliffs at the Straits of Gibraltar, guarding the entrance to the Mediterranean. **Gallios**, men too indifferent about religion to tolerate persecution. **Christians**, &c., it is, of course, only 'humanly speaking' that these propositions could be accepted as true. **Sanhedrim**, the council of seventy, or seventy-one including the High Priest, was the most influential tribunal among the Jews. It was deprived of the power of inflicting the penalty of death, but still retained the right to pass sentence of death, under the sway of the Romans.

JOHN RUSKIN.—1819-

OF THE MYSTERY OF LIFE, *From* SESAME AND LILIES. Extract LXXXVII, page 390.

Biographical Sketch.—The nineteenth century has been prolific in great teachers and preachers of codes of ethics, rules of life, standards of excellence in art, science, morals, and what not; but few of these prophets of the new dispensation have delivered their messages in such forcible, harmonious, and instructive language as has the author of *Sesame and Lilies*. So seductive, indeed, is the charm of the language, that the reader is not seldom induced to allow his imagination to triumph over his judgment, and to adopt his author's views in obedience to the allurement of the words rather than from any settled conviction of their truth.

JOHN RUSKIN was born in London, England, in the year 1819, his father being a wealthy merchant, by whose liberality he was enabled to follow, from his earliest years, the artistic bent of his genius and inclination. Entering Christ Church, Oxford, at the usual age, he carried off the Newdegate prize for English verse in the year 1839, and graduated in 1842. Thenceforth he devoted himself with ardor to the study and practice of painting, his proficiency in which, combined with an unsurpassed command of the English language, soon placed him at the head of the modern school of art criticism. In 1867 he was appointed Bede lecturer in the University of Cambridge; and a few years later Slade professor of art in his own *alma mater*, Oxford,—in both which positions he exercised a powerful influence in guiding and moulding the modern movement in favor of "æsthetic culture," constituting himself, in his lectures as well as in his books, the champion of pre-Raphaelitism and Gothic architecture.

During his undergraduate career, some adverse criticism of Turner's landscape painting provoked him to reply in a series of letters, which ultimately expanded into *Modern Painters*, the first and greatest original estimate by an English art critic of the relative merits of the ancient and modern schools of landscape painting. The first volume, published in 1843, stoutly asserted the superiority of Turner and the modern school; but the discussion carried him far beyond the original theme of the letters, and expanded into five volumes (1843-1860), in which he was led on to a philosophical consideration of the general principles of art, and to a highly imaginative description of the mysteries of nature and their symbolical reproduction in art.

In *The Seven Lamps of Architecture*, in the *Stones of Venice*, both of which he illustrated with beautiful, original drawings, and

in his *Lectures on Architecture and Painting* he advocates the Gothic style in architecture, as he advocates pre-Raphaelite principles in art in the "Modern Painters," in *Pre-Raphaelitism*, and in other works; while in these, as indeed in all his works,—*The Ethics of Dust*, *The Crown of Wild Olive*, and the rest of them,—he preaches of the mystical union between Nature and Art, and pleads eloquently for the combination of Beauty and Utility. Notwithstanding the unfailing charm of his style, it must be acknowledged that the great critic's later works exhibit a certain querulousness and intolerance not to be found in his earlier productions; and as he resembles Carlyle in his hatred of sham, so also does he resemble the great "sage of Chelsea" in the virulence with which he denounces it.

To the young student who may be inclined to believe that the graces of composition are of spontaneous growth, it may not be unprofitable to quote what Ruskin himself tells us in his *Fors Clavigera*, of his mode of literary workmanship:—"My own work," he says, "was always done as quietly and methodically as a piece of tapestry. I knew exactly what I had got to say, put the words firmly in their places like so many stitches, hemmed the edges of chapters round with what seemed to me graceful flourishes, touched them finely with my cunningest points of color, and read the work to papa and mamma at breakfast next morning, as a girl shows her sampler."

OF THE MYSTERY OF LIFE.

It would not be easy to make a selection of many extracts of equal length exhibiting Ruskin's style more faithfully than it is exhibited here. His wonderful mastery of the language enables him to choose the words that most fitly express the thought, and his poetic imagination pictures forth his theme with a richness of suggestive imagery that makes one almost believe that one can see behind the veil. The extract, however, also illustrates what seems to be the characteristic defect in the teachings of all our modern seers—of all merely human seers of all the ages. They each in his own way point out the defects and deficiencies of poor humanity, but with singular unanimity they fail to indicate definitely anything like a precise course of action by which the alleged failures of the centuries could be remedied. Ruskin is less open to this charge than are many others of our modern prophets; but even he fails to solve the mystery of life so as in any way to satisfy the restless yearnings of the human soul.

It will form an admirable series of exercises in composition to summarise the chief points in the extract, to write short original themes on some of the more important, and finally to reproduce one or two in the *style* (not necessarily in the language) of the author.

Sesame and Lilies.—This title, whether chosen for this purpose or not, aptly illustrates one of Ruskin's favorite ideas,—that *utility* should always be associated with *beauty*. *Sesame*, Gk. *σησάμη*, Arabic, *sim-sim*, is an Eastern leguminous plant, from the seeds of which a valuable oil is distilled; while the beauty of the *lily* has been extolled from the days of Solomon.

The first of their lessons.—State concisely what are the three lessons of life specified. *First* = A. S. *fyrst*, superlative of *fore*. Derive *lesson*.

Mystery = *μυστήριον*, a secret rite, *μυεῖν* = to initiate, *μύειν* = to close the eyes; this word must not be confounded with *mystery*, or *mistery* = a trade.

Who feel themselves wrong—who know also that they are right.—What is meant by a *paradox*? Is this a paradox? Give reasons for your answer.

Error.—Used in its strictly etymological sense = *wandering, straying*.

No rest—no fruition.—Why? Derive and define *fruition*.

Love does but inflame the cloud of life, etc.—The metaphorical comparison of life to a cloud, or vapor, is a common one; and the lurid inflaming of this "cloud of life" is still more forcibly put further on in the extract (*see* p. 395, H. S. Reader): "Our lives—not in the likeness of the cloud of heaven, but of the smoke of hell," etc. *See* also concluding paragraph, p. 396.

Industry worthily followed, gives peace.—With the general sentiment of this second lesson—that happiness and peace spring from earnest, honorable trial rather than from success—compare Dr. Arnold's "conviction that what he had to look for, both intellectually and morally, was not performance but promise." etc. *See* p. 350, Reader.

Into its toil.—What is the antecedent of *its*?

Bequeathed their unaccomplished thoughts.—Note that it is not owing to the *accomplishment* of the thought, but to the earnest effort to "do it with their might" that these men "being dead, have yet spoken, by majesty" of the memory, and by the strength of the example they have *bequeathed*. A. S. *becwethan* = to affirm.

Six thousand years—according to Biblical chronology. Ruskin pays but little heed to the speculations of science.

Chief garden of Europe,—Anyone who has ever traveled through this romantic scenery must admit that our author

exaggerates. No human power could ever render these Alpine crags the chief garden of Europe.

Noble Catholics of the Forest Cantons.—The Alpine region of Switzerland is almost entirely inhabited by Catholics, distributed through the following seven Catholic Cantons :—Lucerne, Zug, Schwyz, Uri, Unterwalden, Valais, and Ticino. In 1307, Uri, Unterwalden, and Schwyz (whence Switzerland) formed a confederacy against the House of Hapsburg, to which they had long been subject ; and in 1315, by the defeat of Leopold, Duke of Austria, in the memorable battle of Morgarten, these "noble Catholics" secured their independence, and thus laid the foundation of the Swiss Republic.

Noble Protestants of the Vaudois valleys.—These were the Waldenses, or followers of Peter Waldo, a merchant of Lyons, who began in 1180 to preach the doctrine of the sufficiency of the Scriptures. The sect suffered great persecution, especially in Piedmont, and were not finally granted full religious liberty till 1848, when the general upheaval of Europe forced Sardinia to allow them the same privileges as were enjoyed by their Catholic fellow-subjects. Since then the sect has spread widely ; but up till that time these "noble Protestants" were almost confined to the three valleys in the canton of Vaud, among the Cottian Alps, known as Lucerne, Perosa, and San Martino. (This last name must not be confounded with the little republic of San Marino, in Central Italy).

"Fevered idiotism."—This mental disease, known as 'cretinism,' is generally found associated with the physical malady, 'goitre,' or swelled neck, by which the inhabitants of whole valleys in the Alpine regions are afflicted Though Ruskin so confidently asserts the disease to be due to the influence of undrained marshes, others, with equal confidence, assert that it is caused by drinking snow water, but in reality very little is known as to its real nature, or its cause. It occurs also in some districts of the Andes and Himalayas, and is sometimes called *Derbyshire neck*, in consequence of its prevalence in that county of England.

The Garden of the Hesperides—in which the celebrated golden apples (oranges?) given by *Gé* (Earth) to *Hera* (Juno), on the occasion of her marriage to *Zeus* (Jupiter), were guarded by the four Hesperides (Ægle, Erythia, Hestia, and Arethusa), assisted by the dragon Ladon. One form of the myth located the garden north of Mount Caucasus; but the more popular account placed them, as in the text, west of Mount Atlas. Atlas assisted Hercules to slay the dragon and steal the apples, in requital for which service Hercules relieved his ally by sustaining the world for a day on his brawny shoulders.

An Arab woman—usually imitates the example of her great ancestress, Hagar, in devotion to her child; so that such an incident as that which so well points Ruskin's moral must be a very rare exception.

Treasures of the East, &c.—This is rather in accordance with the old popular belief, long since exploded, than in harmony with the fact. *See* Macaulay's *Essay on Warren Hastings* for an account of the actual poverty of India.

Could not find a few grains of rice—The failure of the Indian Government to relieve the famine-stricken district of Orissa, in 1865, was due neither to apathy on the part of the Governor-General, Lord Lawrence, nor to the want of rice, of which there was abundance in other parts of India, but solely to the want of railroads and other suitable means of transport. The Indian Mutiny and this very famine in Orissa have stimulated the efforts of succeeding Administrations, and Hindustan is being rapidly covered with such a network of railroads as will make such a calamity well nigh impossible for the future. Is Ruskin correct in his estimate of the number who perished?

Agriculture, the art of kings—from Cyrus down to "Farmer George."

Weaving; the art of queens—as Omphalé, queen of Lydia, who taught her slave Hercules to handle the distaff, by beating that infatuated hero with her sandal; Dejanira, wife of the same hero, punished him for a contemplated act of infidelity by sending him a tunic dipped in the blood of the centaur Nessus, a gift which caused his death and apotheosis; the story of Penelope's web, woven and unwoven so constantly during her long faithful waiting for her lord, Ulysses,—and many other instances bear witness to the justice of the description in the text.

Their virgin goddess—was *Minerva* at Rome, *Athena* at Athens, where she was specially worshipped in her temple, the Parthenon, in which was a colossal statue of the goddess, executed by Phidias, the most renowned of Greek sculptors. She was known by various other names, and was worshipped as the patroness of all arts of men and women.

Word of their wisest king—Who? and where does he thus write?

Spindle—distaff—*Spindle* is the pin or stick from which the thread is *spun*; the *distaff* = dise-staff, is the *staff*, or rod, which holds the *dise*, Low Dutch *diesse* = bundle of flax.

Tapestry—Gk. *τάπης*, Fr. *tapis*=carpet. Cf. "On the tapis."

Does not every winter's snow, &c—Note the peculiar beauty of the rhythm; and mark the characteristic directness of the appeal, with the terrible significance of the indictment "to

witness against *you* hereafter, **by the voice of *their*** Christ." in which *you* can have no part.

Lastly—take the art of Building, &c.—In this passage note the symmetry with which the long opening sentence is constructed. See last paragraph of Biographical Sketch. Give the derivation and meaning of:—*orderly*, *enduring*, *accumulative*, *unbalanced prevalently*, "*civic pride*," and "*sacred principle*"

Men reared their power—as in the pyramids and obelisks of Babylonia and Egypt: **Satisfy their enthusiasm**—as in the erection of columns to commemorate great victories. **Define and make clear**—Explain.

Worm of the sea—The coral insect, or *polypus*, is one of the lowest forms of animal life,—so low that it was classed as a plant by the early naturalists—hence they are fitly described here as "atoms of scarcely nascent life;" but it is erroneous to speak of them as working,—"ramparts *built* by their labors"—for the polyps are absolutely passive in the matter, they do not build at all; coral is simply the aggregation of the framework or skeletons of the insects, who must each die and rot away before its tiny skeleton can do to increase the bulk of the coral reef or rampart. **Rampart,** of which we have an older form *rampire*, is from French *remparer*, Lat. *reparare* = to repair, put in a state of defence.

Is it all a dream then?—Note the rhetorical art with which the remainder of the extract is constructed, how skilfully he throws upon his readers the onus of replying to the grave questions raised, the stern rebuke to the realistic Positivism of the age, the adroitly contrived *dilemma* on either of whose horns objectors must inevitably be impaled, the almost imperceptible *climax* on which his argument rises, step by step, from questioning and uncertainty to decision and reality, till it closes with a trumpet call to arms, and we awake from the spell that has been upon us, glad to find that our *last* Dies Iræ has not yet written "its irrevocable verdict in the flame of its West."

JAMES RUSSELL LOWELL.—1819-

THE ROBIN. From MY GARDEN ACQUAINTANCE, Extract LXXXVIII., page 397.

Biographical Sketch.—JAMES RUSSELL LOWELL, one of the most distinguished members of a distinguished Massachusetts family, was born in Cambridge, Mass., in the year 1819, and edu-

cated at Harvard University. In 1841 he published a volume of miscellaneous pieces under the title, *A Year's Life*, and a new collection in 1844, with the *Legend of Brittany*, and *Prometheus*. In 1845 his *Conversations on Some of the Old Poets* appeared,—a collection of miscellaneous, well considered criticisms, showing considerable powers of critical acumen with a great and intelligent interest in practical questions. The universal activity of the year 1848 seems to have infected him also, for it witnessed the production of three of his best and most characteristic contributions to literature:—a collection of miscellaneous poems, with *The Vision of Sir Launfal*, a thoughtful and artistic rendering of one of the numerous legends clustering round the Arthurian fable of the knightly quest for the Holy Graal; *A Fable for Critics*, being a humorously satirical review of some of the *literati* of America;—and the widely known *Biglow Papers*, a witty and humorous series of caustic political satires, couched in the racy American dialect. In 1864 he wrote the *Fireside Journal*, consisting of a number of papers chiefly descriptive of Cambridge in the past. Besides the production of his own numerous works he has edited the *Pioneer* magazine, and been regularly connected with the *Anti-Slavery Standard*. He is now the chief editor of the *North American Review*, and Professor of Modern History in Harvard University.

The Robin takes his name from the somewhat slight resemblance of his russet red vest to the rich red breast of his British namesake, whose name Robin is the endearing dim. of Robert; cf. *jack*-daw, *mag*-pie: his other name, "migratory thrush," which is in reality his correct designation, explains its own meaning **Eminent**, distinguished in a *good*, as **notorious** is in a *bad* sense. **Fahrenheit**, Gabriel Daniel (1686-1736), was born at Dantzic, and subsequently removed to Amsterdam, where he immortalized his name by substituting mercury for alcohol in the common thermometer. His zero point, the lowest temperature he had observed in his experiments, was obtained by immersing the bulb in a mixture of ice and sal ammoniac. **Bloomfield**, Robert (1766-1823), apprentice to a shoemaker, and son of a tailor, was the author at a very early age of the *The Farmer's Boy*, and afterwards wrote some other poems, which do not by any means appear to us to be prosaic,—if that is what Lowell really means to insinuate. **Poor Richard's** Almanac, containing a regular supply of wise saws and practical proverbs was begun in 1732 by Benjamin Franklin under the *nom-de-plume* of Richard Saunders, **Asia Minor**; the name of the *cherry* is said to be derived from *Cerasus* in A.M. **Right of eminent domain** was the technical phrase describ

ing the supreme authority of the feudal lord of the manor and his right to the first fruits of all kinds, vegetable and animal.

p. 398. **Sweet Argos,** a city of ancient Greece, constantly longed for by the Argive warriors at the Siege of Troy.

p. 399. **Pecksniff,** a sanctimonious humbug in DICKENS' *Nicholas Nickleby.* **Lobby member,** one who legislates according as he is bribed in the *lobby* of the Legislative Hall.

FREDERICK LOCKER.—1821–

THE OLD CRADLE. Extract LXXXIX., page 400.

Biographical Sketch.—FREDERICK LOCKER–LAMPSON was born in 1821, and after the usual Public School education of an English boy of the well-to-do class, entered the Civil Service in London, England, as Précis writer to the Admiralty, Whitehall. He has been a fairly voluminous contributor of reviews, essays, and short poems to the columns of the *Times*, *Blackwood*, *Punch*, and the *Cornhill* magazine; and has achieved more than an average popularity by the collected edition of the least ephemeral of his poetic effusions, published as *London Lyrics.* In 1867 he edited the *Lyra Elegantiarum* with discriminating taste, and issued his *Patchwork* in 1879. He is certainly capable of making some worthy addition to our permanent literature, and will probably do so when he has decided on some suitable theme. Mr. Locker is a noted connoisseur and collector of drawings of the Old Masters, and his library of rare Elizabethan literature, of which he has issued an exceedingly judicious *catalogue raisonné*, would have delighted the soul of Charles Lamb. On his marriage to the daughter of Sir Curtis Lampson he added his wife's surname to his own.

The Old Cradle; A.S., *cradel*, dim. of *crœt*, a cart, cf. Lat. *craticula*, dim. of *crates*, wicker work; similar homely heir-looms have suggested many a domestic lyric since the "Old Arm Chair" set the fashion; but this graceful little fireside idyll can hold its own with most of them. Note that even here the author's Elizabethan tastes betray themselves in the Shakspearian allusions. **Fardel,** a burden, a bundle, a suggestion of Hamlet's "who would fardels bear?"—Italian *fardello*, cf. Lat. *fero.* **Coil,** Hamlet's "this mortal *coil*," confusion, trouble; Old Fr. *coillir*, Lat. *colligere*, to collect in a tangle as a rope does. **Pickaninny,** derived from the vocabulary of the negroes in the days of slavery; probably from the Spanish *pequeño niño.*

MATTHEW ARNOLD.—1822–

RUGBY CHAPEL, NOVEMBER, 1857.—Extract XC., page 401.

Biographical Sketch.—So much has already been said in these pages about the great Rugby Public school, and the influence of its great headmaster, Dr. Arnold, that it seems superfluous to touch upon these subjects at all in treating, very briefly, of the life and works of his eldest and most gifted son.

MATTHEW ARNOLD was born in 1822, some six years before his father's removal from the rectory of Laleham to assume the headmastership of Rugby.* (*See* Biographical Sketch of Dr. Arnold, p. 32.) Dr. Arnold, with his firm conviction of the fundamental excellence of the great Public school system, the very essence of which is removal from purely home influence, sent his eldest son, at as early an age as possible, to the Public school of Winchester; and when the boy's character had thus been in some degree moulded, he returned to Rugby to complete his preparation for the University. Shortly after entering Baliol College, Oxford, he gained a scholarship; in the usual course he distinguished himself and his school, carrying off the Newdegate prize for English verse composition, and giving other evidences of sound scholarship, poetic taste, and critical acumen. In 1844 he took his B.A. degree with honors, and the following year was elected to a fellowship in Oriel college, another of the numerous colleges embraced within the same University. This position gave him, as it has given many others, a sufficient amount of learned leisure to prosecute his favorite studies; and to this period of meditative study we owe a good deal of what Matthew Arnold has done for literature.

In 1847 he was appointed private secretary by the late Lord Lansdowne, the most consistent politician, as Harriet Martineau describes him, of an age abounding in inconsistent politicians. During his connection with Lord Lansdowne, Arnold published his first volume of poems, anonymously, under the title of *The Strayed Reveller*. In 1851 the Lansdowne influence secured him the position of one of Her Majesty's Inspectors of Schools, a position in which he has been enabled to do almost as much for primary education in England as his father had accomplished for higher education; some of his Reports on the state of education on the continent of Europe being well worthy of consideration even on this more widely educated continent of America. His professional duties do not appear to have hindered his literary efforts; *Empedocles on Etna* appeared in 1853, and in the following year, 1854, a volume of poems first appeared with his name. Thenceforth the *name*, at least, of Matthew Arnold was known to

the outside world as that of a singularly gifted poet, the not unworthy son, intellectually, of his distinguished father;—the *name*, for, in sober truth, in little more than in name is he even now known to the great mass of the light readers of our literature. Nor is it likely that his audience will ever be a large one—he does not write poetry for the people, but for the scholarly few, who may be willing to study the deeper, inner meaning of his allegorical themes, and able to appreciate the severe classic simplicity of his style. His *Meropé*, for instance, a tragedy modelled on ancient Greek forms, while it can intensely delight the student in his library, and can furnish him with endless food for thought and comparison, would nevertheless be hissed off the boards of any theatre whose manager might have the hardihood to venture on producing it. This poem was published in 1858, the year after he had been appointed to the chair of poetry in the University of Oxford,—a position which he ably filled for ten years, besides attending to his other somewhat numerous avocations.

His earlier prose works were produced during this period, consisting mainly of lectures delivered to his Oxford classes: *Lectures on Translating Homer*, for which he advocated the employment of the English dactylic hexameter, appeared in 1861; the *Essays on Criticism*, in 1865; and lectures *On the Study of Celtic Literature*, in 1867. All his prose works are critical, many of them iconoclastic, some of them rather startling to the average orthodox reader. A fearless and outspoken critic, he has at least the rare merit of having the courage of his opinions; nor does he now shrink, apparently, from the idea of annihilation. Of these disturbing contributions to the sceptical literature of the age it is unnecessary to say more than merely to mention their titles:—*Culture and Anarchy*, *Literature and Dogma*, *God and the Bible*, and his numerous essays on similar topics have placed him in the foremost rank of prose authors as far as style goes; but have been of little value to the world of thought. Any and every fool can suggest doubts, difficulties, and dangers,—from Matthew Arnold more was to be expected, but more has not been received. He solves nothing, unravels nothing, makes nothing safe and sure.

RUGBY CHAPEL.

The mere catalogue of a man's writings gives no insight into his real character, beyond the glimpse that it affords of his mental bent as exhibited in the selection of his themes; nor can any extract, however characteristic, do more than show what was the

prevailing tone of thought under which the extract was written. Hence it would be a serious error to conclude that in "Rugby Chapel" we have a portrait, a true likeness of the Matthew Arnold of to-day. The writer of the poem was a very different being in 1857 from the Matthew Arnold who appeared before his American audiences in 1883, and again in 1886, offering them the pressed, and dried, and dead flowers of 'Æsthetic Culture' as his only equivalent for the fruit of the Tree of Life, whose existence has become an unreal dream to him and the æsthetic school for ever and for ever. In 'Rugby Chapel' we feel the thrill of a strong human soul shaken by the doubts which must beset every mortal soul in its struggle to the light, but yet borne bravely up by the strong hope of reaching the goal at last, and this whirlwind state of unrest is, with almost terrific power, set forth in the dread allegories of the poem; but in the writings and the lectures of his later years we find that this brave, struggling soul of his youth has at last attained to calmness and to rest—to the *calmness* of despair, to the *rest* of the grave of hope! To hear Matthew Arnold on the platform, listlessly lisping forth platitudes about literature, dogma, culture, and so forth, one can hardly believe that there has ever been much of a struggle in the life of his calm, philosophic soul; but to read Rugby Chapel, and some others of his earlier short pieces, one must conclude that there must have been a period of mortal agony before such a nature could resign its birthright and heritage of immortality for the husks of unbelief.

The Autumn—evening.—Note the period of the year prefixed to the poem.

Silent.—Give the relation of this word. Mark the effect of chill, drear, loneliness, produced by these words and pictures in the opening stanza, and how fittingly they prelude the spiritual loneliness of the writer as depicted afterwards.

In whose bound Thou—art laid.—Where was Dr. Arnold buried? *See* Biographical Sketch, page 32.

By-gone autumns with thee.—Parse *with* fully.

Arosest.—How much more forcibly does this, the correct form, strike upon the ear, than the periphrasis 'didst arise!' cf. *uprais-est*, *repressest*, *turnedst*, *beckonedst*;—are these last two words more defensible on euphonic grounds than the others? whether is the sibilation, in *arosest*, &c., a blemish or a beauty?

A call unforeseen, &c.—*See* Biographical Sketch of Dr. Arnold.

As under the boughs—as we might.—Parse each of the *as's*. *Bough*, A.S. *bóg* = an arm, the shoulder of an animal. Cf. *bow* of a ship.

Bare—unshaded—alone.—Note how persistently this horror of *loneliness* seems to haunt Arnold, not only throughout this poem, but elsewhere. E.g., in his short poem, *Isolation:*—

> "Yes! in the sea of life enisled,
> With echoing straits between us thrown,
> Dotting the shoreless watery wild,
> We mortal millions live *alone.*"

The same horror of loneliness may be met in **Clough**, and in not a few others of the same school of thought. It would seem, indeed, that each enquiring soul must pass through the stage of supposing that the road of conflict has never been travelled before, that *it* is the only soul now journeying over that lonely road so crowded by the multitudinous host of invisible spectres seeking for the truth, unknowing and unknown; that each must perforce imagine that it and none other has the dreary right to exclaim, with The Ancient Mariner:—

> "this soul hath been
> Alone on a wide, wide sea;
> So lonely 'twas, that God himself
> Scarce seemèd there to be."

By what shore tarriest thou now?—An idea borrowed from the classical mythology, as far as the expression is concerned. But note the strong assurance of the writer that the "strong soul" is still at work in the "labor house vast of being." Force cannot die, though it ever tends to be dissipated; and hence "in some far-shining sphere, thou performest the word of the Spirit *in whom thou dost live*,"—not a very satisfactory, still less an orthodox view of immortality, but infinitely beyond the dreary Agnosticism of his later years.

Conscious or not.—Human philosophy cannot answer the much vexed question, "Shall we know each other there?" And doctrinal hypothesis or discussion would be utterly out of place in these notes.

This was thy life.—A noble tribute to be paid to any man, even by a son, when fifteen years had enabled men to see clearly what had been the effect of the work and the life of the dead.

Achieving nothing.—With this, and with all this stanza, compare the sentiments expressed in the extract from Ruskin, "Of the mystery of life."

Midmost ocean.—An imitation of the Latin idiom.

To be spent—to go round.—Show the relation and syntax of these phrases.

Eddy of purposeless dust.—Explain the meaning; the use of the word 'effort' is not felicitous—no *effort* can possibly be *unmeaning;* nor can it be *vain,* if we accept his father's

higher standpoint, that what we have to look for is "not performance but promise."

Ah, yes! etc —Analyze this period, ending at "devouring grave," and parse fully each word in it; **dull oblivion**, cf. **Gray's** *Elegy:*—"dull forgetfulness."

Cheerful, with friends, etc.—The imagery of this magnificent passage is unequalled in any of Arnold's other works, is unsurpassed perhaps in our literature. The comparison of the arduous path of a would-be noble life to an Alpine ascent is familiar to all readers of LONGFELLOW'S *Excelsior;* but it must be acknowledged that in vivid realism, in descriptive intenseness, and in the accumulation of awful accessories, Arnold has far transcended his American original. Regarding the passage merely as a descriptive account of an Alpine storm and its effects, we have to turn to BYRON'S *Manfred* to find its parallel. It would be almost sacrilege to mar the beauty of such a passage by analyzing or dissecting it; and it would be useless,—the poet is, in fact, so carried away by the vividness of his recollections of some grand lurid Alpine tempest, that he forgets to speak in allegory; and so we have the commonplace ending of the catastrophe by the arrival at "the lonely inn 'mid the rocks" with its "gaunt and taciturn host," the reply to whose matter-of-fact question brings us back again to the original theme.

Wouldn't not alone be saved.—The description of Dr. Arnold's unselfishness, and manly concealment of his own sorrows and heartaches exactly tallies with what we have learned of him from Dean Stanley, Tom Hughes (Tom Brown), and others of his pupils.

Who else—seem'd but a dream = who, but for the faith in goodness produced by example, would have seemed a mere dream, &c.

The race of men whom I see—is bad grammar; since the antecedent of *whom* is *men*, the article is required—*the* men. What would be the exact meaning of the words as they stand in the text?

Unwillingly sees one—lost—"It is not the will of your Father which is in heaven that one of these little ones should perish."—*Matt.* xviii, 14.

Marches the host of mankind.—The allegory is copied, not very closely, from the march of the Israelites into Canaan.—the spirits of "the noble and great who are gone" taking the places and discharging the functions, of Moses, Aaron, and Joshua. Note, in the closing stanza, how the special qualities of these great leaders are attributed to the departed "Servants of God."

Hour of need of your—race.—Parse the two *of's*.

CHARLES SANGSTER.—1822–

In the Orillia Woods. Extract XCI., page 408.

Biographical Sketch.—Charles Sangster was born in Kingston, in the year 1822, and very early entered the service of his country as a clerk in the Ordnance Department. On his retirement from his official position he embraced the career of a journalist for some time; but in 1867 he again entered on the life of an employé, this time in the Civil Service at Ottawa, where he has since resided. He has been an esteemed but not a voluminous contributor to our lamentably scanty stock of native literature; many of his little poems are redolent of the woods and wilds, and it is absolutely certain that any considerable work from his pen would be cordially welcomed by his countrymen. *The St. Lawrence and the Saguenay*, and *Hesperus, and other Poems*, are the titles of the two works he has already published; they consist of lyrics, patriotic and general, and of descriptive poems dealing with the beauties of Canadian forests and streams.

Orillia Woods are fast disappearing, and fashionable tourists are the only strange objects that now meet the view in these former haunts of the true *native Canadian*. **Bourn,** Fr. *borne*, a bound, limit; the word occurs in Hamlet's famous soliloquy; it must not be confounded with *bourn*, a stream, from A.S. *byrnan*, to burn, boil. **Fierce Ojibwas,** Ojibbeways, or Chippewas, the type of the Algonquins, are a tall, well developed race, distinguished for their proud bearing and easy manners. They formerly owned and occupied the valley of Lake Superior, and it was not till 1854 that they ceded to the U. S. their territories in Wisconsin, Minnesota, and Northern Michigan. **Hurons** is the name given by the French to the Wyandots, a branch of the Iroquois, first known at Montreal, where they were converted by the French Missionaries in the 17th century. They were almost exterminated by the Iroquois, and after forming various settlements on Lake Superior, at Marquette, and Detroit, the remnant of the tribe settled in Kansas, under a treaty with the U. S. in 1855. **Iroquois.** This name included the Six Nations:—Mohawks, Oneidas, Onondagas, Cayugas, Senecas, and Tuscaroras, to which the Hurons and Algonquin Mississagas were afterwards joined. They sided with the English in the War of Independence, and were almost exterminated by Gen Sullivan in 1779. The remnant of the tribe is scattered over New York, Wisconsin Arkansas, and Missouri.

GOLDWIN SMITH.—1823–

MORALS AND CHARACTER IN THE EIGHTEENTH CENTURY.
From COWPER.—Extract XCII., page 409.

Biographical Sketch.—Few living writers of celebrity are so well known personally in Canada as GOLDWIN SMITH, and this fact, while it seems to render a biographical sketch unnecessary, in reality makes the task one of greater difficulty and delicacy than it would otherwise have been ; for it would seem ungracious to criticise the work and character of a distinguished guest with the same freedom that would be expected in dealing with a writer known to us only through his works, and to state bare biographical facts, without comment, would be at variance with the plan pursued hitherto in these NOTES.

He was born at Reading, in Berkshire, England, Aug. 13, 1823, his father being a physician in large practice, and consequently easy circumstances. On the completion of his school studies at Eton College (commemorated in Gray's celebrated and only natural ode), he entered Christ Church, Oxford, where he gained two scholarships and numerous other honors and prizes ; he graduated with first-class honors in classics, in 1845, and was shortly afterwards, 1847, elected a fellow and tutor of University College. In the year 1847 he was also called to the bar of Lincoln's Inn, but he has never entered on the practice of the law ; his legal studies, however, have been of great service as a mental discipline, developing the faculty of close investigation and reason so essential to the success of the historian. Shortly afterwards he was appointed assistant-secretary to the first, and was subsequently chosen as chief secretary to the second, Royal Commission appointed to enquire into the state of Oxford University ; his reports on these commissions are a valuable contribution to the literature of higher education, and gained their author his appointment as a member of the Education Commission, 1859. The year previously, 1858, he had entered on his duties as Regius Professor of Modern History in the University of Oxford, a position which he retained for eight years—resigning it then on account of the serious illness of his father. Some of his more important lectures to the students were afterwards published in book form as *Lectures on the Study of History*, 1861, and provoked the hostility of the *Westminster Review*, to whose adverse criticism the author replied in a series of trenchant letters in the London *Daily News*, subsequently collected and republished as *The Empire*, 1863. His *Irish History and Irish Character*, 1862, is an expansion of a lecture delivered on the subject before the Oxford Historical Society : It is animated by an obvious spirit of fair play, and a manifest desire to do jus-

tice by taking into consideration the causes of phenomena as well as their effects, the misfortunes of the people as well as their blunders and their crimes ; but it lies open to the one grave objection which may fairly be urged against all the historical theories of the author—they are all based on an estimate of human character derived from books, and not from actual contact with mankind. Another series of Oxford lectures, on the political history of England, was published in 1865, under the title of *Three English Statesmen*,—the three being Pym, Cromwell, and Pitt.

Besides attending to his professional duties and to the work of the Educational Committee, Goldwin Smith was, during this period, as he had been since his graduation, an active propagandist of advanced Liberal, or democratic, views, promoting them by purse, pen, and platform, and incurring thereby no small share of obloquy at the hands of his opponents. Readers of Lothair will recall the virulence with which the late Lord Beaconsfield, then Mr. Disraeli, assailed the "Oxford professor," and the petulance with which the professor replied to his assailant—an unworthy attack unworthily repulsed, the whole episode reflecting discredit alike on assailant and assailed. The cause of the Northern States was vigorously espoused by Goldwin Smith in a desultory series of letters to the London *Times*, and to his favorite organ, the *Daily News;* and among other instances of his Liberalism must not be forgotten the indiscreet zeal with which he flung himself and his money (the profits of *Three English Statesmen*) into the crusade got up by John Stuart Mill, and other visionary apostles of equal rights, against Governor Eyre, for the wholesome measures of timely severity by which he was enabled to nip the formidable Jamaica insurrection in the bud.

In 1868 he accepted the chair of English and Constitutional History in Cornell University, Ithaca, in the State of New York, his former sympathy and labors for the Union cause securing for him a most cordial welcome from all classes of the community. In 1871 he took up his residence in Toronto, Ont., where he has since resided. Ever since his arrival in Canada he has taken an active interest in the literary and political affairs of the country, his letters on political topics generally provoking a large amount of discussion, and sometimes (as in the Pacific Railway controversy of some years since) contributing perceptibly towards the moulding of our institutions. Besides letters in the daily papers, he has been a regular contributor to the *Nation*, has conducted the *Bystander*, and has been the literary chief of *The Week*. Goldwin Smith is a clear and vigorous thinker, a singularly perspicuous and forcible writer, a fearless, if somewhat erratic, champion of the cause of civil and religious liberty.

MORALS AND CHARACTER IN THE EIGHTEENTH CENTURY.

The extract is taken from the author's life of Cowper, a monograph contribution to the "English Men of Letters" series. The style is so lucid that it will only need a few biographical notes to make the selection perfectly clear.

Spenser,—*Edmund*, author of our greatest allegorical *poem*, the *Faerie Queen* (1590-91), was born in 1553, d. 1599. **Shakspeare**—the greatest dramatist of all time, was born in 1564, at Stratford-on-Avon, in Warwickshire, England, where he died in 1616. **Milton**—the greatest of English epic writers, born 1608, d. 1674. These three are mentioned to heighten the contrast between poetry and *mere verse*. According to Goldwin Smith, Pope is not entitled to rank high among our *poets*, though he very justly awards him the praise of being an **arch-versifier,** i.e., not only a voluminous writer of verses, but an exceptionally skilful constructor of them. Most readers are, nevertheless, quite willing to accord to Pope a position as a poet only just below Dryden, while as a versifier he is far superior to him and all others of that age, if not of any age. Pope was born 1688, d. 1744.

Revolution of 1688—the Puritan Revolution.—Write notes on these two revolutions, their immediate and remote causes, and their consequences.

Nonconformists.—Explain the meaning of this word; also, of *Whig*, and of *Unitarian*.

Trulliber—Dr. Primrose.—*Trulliber* is one of the characters in **Fielding's** *Joseph Andrews*, where he is depicted as a course, sensuous, fat parson, intended as the type of the lazy, good-for-nothing parsons of the age. For **Dr. Primrose,** *see* notes on **Goldsmith's** *Vicar of Wakefield*.

Sinecurism and pluralities—A *sinecure* is a living in which the holder has nothing to do but draw his salary; *pluralities* is the term applied to the holdings (rectories, incumbencies, &c.) held by a clergyman who holds more than one.

Hogarth,—*William*, 1697-1764, was one of the greatest satirical caricaturists the world has yet seen. His *Rake's Progress*, *Marriage à la mode*, and other series of cartoons on similar topics, give a vivid picture of the coarseness and licentiousness of the time.

Fielding and Smollett.—*Henry Fielding* (1707–1754), after a youth of wildness and dissipation, began, at the age of forty-two, to produce some of the finest fictions in the language. *Tom Jones*, *Amelia*, the *History of a Foundling*, and *Joseph Andrews* are his most important works. *Tobias George Smollett* (1721–1771), a Scotchman settled in London as editor of *The Briton*, in

1744. *Roderick Random*, *Peregrine Pickle*, and *Humphrey Clinker*, are his most important novels; he also wrote the continuation of Hume's History of England in a style not greatly inferior to that of his historical master.

Marriage a la mode.—*See* note on Hogarth, above.

Chesterfield—(1684–1773). The Earl of Chesterfield (Philip *Dormer Stanhope*) was one of the most brilliant, eloquent, witty, and wise noblemen of the age. He gained great *éclat* by his judicious administration as Lord Lieutenant of Ireland. His *Letters to his Son*, published the year after their author's death, are still quoted as final authority by compilers of manuals on etiquette; they show him to have been the heartless, soulless, courtly exquisite described in the text. He was, however, better than his age, which ought to go for something in the long account.

Wilkeses, Potters, and Sandwiches.—*John Wilkes* (1727–1797), the celebrated editor of the *North Briton*, and, by force of circumstances, the popular champion of the rights of liberty, was in private life one of the most profligate scoundrels that ever degraded and disgraced humanity; the notorious *Essay on Woman*, (a burlesque parody on Pope's celebrated *Essay on Man*,) composed by Wilkes and his boon companions, is couched in language that would not be tolerated in a brothel. *Lord Sandwich* held the office of Secretary of State in the Grenville Administration, and was, in profligacy at least, a worthy compeer of John Wilkes; in one respect, however, he enjoyed a proud pre-eminence in evil over his companion, for whereas the commoner, with all his vices, was at least an open and honorable political adversary, the peer disdained not to sully his noble rank and bring dishonor on his order by the blackest and most cowardly treachery—though he was the boon companion and *friend* (!) of John Wilkes, he was, at the time and all the time, employing paid spies to dog the steps of the great democrat, and was trying to procure evidence wherewith to hang his comrade by bribing a printer to furnish him with advance proof sheets of the *North Briton*! *Noblesse oblige*!

Hell-fire Club—The three clubs of this suggestive name in London were the culmination of the *Mohawk* clubs of Addison's era. George I. suppressed them in 1721; but it was not till the establishment of the regular police force to take the place of the old "watch" that the streets of London were rendered safe enough for the ordinary foot passenger at night.

Allworthy.—A benevolent and *all worthy* character in *Tom Jones*.

Sir Roger de Coverley.—The typical *country gentleman* of Addison's *Spectator*. *See* Sketch of Addison in Notes.

Westerns.—In Fielding's *History of a Foundling*, Squire Western plays an important part; he is depicted as genial, jovial,

irascible, ignorant, shrewd, but above all things as thoroughly selfish.

Positivists now promise—that the worship of *humanity* is to be the religion of the future; at least that was the proposal of the founder of Positivism, the French philosopher, *Auguste Comte* (1798-1857), whose doctrines seem to be a combination of those of Fourier, St. Simon, and Hegel, i.e., a denial of the claims of theology and metaphysics, an abandonment of the search after the *causes* and *essences* of things, and a substitution, for these enquiries, of a search after natural *laws* by which to interpret natural phenomena.

Hogarth's Election—consisted of a series of four cartoon, caricatures of the incidents at an ordinary English election of the period.

Lady Huntingdon—was Selina, daughter of Earl Ferrers, and married to the Earl of Huntingdon, 1728. She was distinguished by her munificent charities, and stoutly befriended the early Methodist preachers, Wesley and Whitefield.

Stocks and the pillory.—The *stocks* was an instrument of punishment for petty offences, consisting of a strong wooden frame work with holes for inserting the feet, or hands, or both; the *pillory* also consisted of a strong frame fastened to a pole, and having holes for the head and hands. Skeat gives up the etymology as obscure; Webster merely gives Latin and Roman equivalents. May it not be from *speculatorium*, i.e., a spy-place, or place where the criminal is set up to be looked at? It is not from *pillar*.

Temple Bar—connected the Middle and Inner Temples, in the Inns of Court, in the building formerly occupied by the Knights Templar.

John Wesley—the founder of the Methodist Society, was born in 1703, and died in 1791; the course of the Methodist movement is too well known to need any comment.

Whitefield, *George*, 1714–1770, was one of the bravest and most hopeful of religious Reformers; he was the best and most eloquent preacher of his day, and by the brilliancy of his elocution he often excited the envy even of Garrick and others scarcely less distinguished.

Howard, *John*, 1729–1790, the philanthropist and reformer of the prison system of England.

Wilberforce, William, 1759–1833, succeeded after years of agitation in carrying a bill for the Emancipation of the Slaves in all the British possessions in the West Indies.

Lowell, *see* Extract lxxxviii. **Iron in 't**; explain the meaning.

THOMAS HENRY HUXLEY.—1825–

A Liberal Education. *From* Lay Sermons, &c.—Extract XCIII., page 412.

Biographical Sketch.—Thomas Henry Huxley was born (1825) at Ealing, Middlesex, England, where his father held the position of assistant teacher in the public school. Having acquired all the education the public school could give him, Huxley rapidly added to it such information as he could procure by himself, or with the help of his brother-in-law, a physician practising in Ealing. From 1842 to 1845 he continued the study of medicine and anatomy, already begun with his relative, in the Medical school at Charing Cross hospital. In 1846 he was appointed assistant-surgeon to H.M.S. *Victor*, at the Haslar hospital, in the neighborhood of Portsmouth; and the following year he obtained the same appointment on board the *Rattlesnake*, then fitting out for a long cruise in the waters north and east of Australia. During his five years' cruise Huxley was a constant correspondent of the Royal Society, in whose "Philosophical Transactions" many communications from his pen are embalmed; and so highly interesting and instructive were the facts communicated that he was made a Fellow of the Royal Society in 1851, and was awarded one of its medals. The materials collected during the voyage of discovery were afterwards published under the title of *The Oceanic Hydrozoa*. In 1854 he was appointed to the chair of Natural History in the Royal School of Mines, Jermyn street, London, where he has delivered many of his most brilliant lectures; and in the following year he was chosen Fullerian professor of Physiology at the Royal Institution. Since then he has been Hunterian professor of Comparative Anatomy and Physiology in the Royal College of Surgeons, and has acted as examiner in the London University. In 1870 he was chosen a member of the London School Board, where he histinguished himself by the fierceness of his opposition to the Roman Church, and to denominational education in the public schools. Though he is a great original thinker himself, he is better known in science as the interpreter of Darwin, and the propagandist of Darwin's doctrines. As a writer his style is singularly clear, concise, and accurate; it is, indeed, a thing to be wondered at that men so eminent in science as are Tyndall and Huxley should be at the same time such consummate masters of the art of expression. Either of them might be a great literary luminary, if he were not such a shining light in science.

A LIBERAL EDUCATION.

The extract is taken from one of Huxley's *Lay Sermons*, a series of scientific and semi-scientific lectures in the Jermyn street School of Mines to audiences composed principally of workmen. Note the plainness and directness of the language throughout, and the felicity with which even complicated thoughts are expressed. There is hardly a word in the whole extract that requires explanation.

Gambit—a special mode of opening a game of chess, Old Fr. *gamber*, to move, cf. Sanscrit *kamp* = to move to and fro. Note how well the metaphor is sustained in the succeeding paragraphs.

Retzsch has depicted Satan—*Moritz Retzsch*, a German painter and engraver of great power and originality, was born at Dresden 1779, d. 1857; he was the great illustrator of the German poets. He depicted Satan in an original painting, of great though disputed merit, entitled THE CHESS-PLAYERS.

Playing for love—What is the force of this expression?

Or, better still, an Eve—Why "better still?"

Nature having no Test-Acts—to prevent students from entering the universal University, as the Test-Acts debarred them from the privilege of attending Oxford, Cambridge, and Dublin. What were the Test-Acts? When and why were they passed? When and why repealed?

Take honors—the "Poll"—the plucked—the three classes into which candidates were divided as the result of the examination in the University. "*The Poll*" = the undistinguished crowd of mere *pass men*, A. S. *pól* = the head. Cf. the students' slang rendering *oi πολλοί*. *The plucked* = the rejected, said to be derived from an old University custom, whereby the proctor walked through the halls when the granting of a degree was under consideration, and whoever was of opinion that the degree should not be granted gently *plucked* the proctor's gown as he passed, in token, possibly, that the candidate should have his feathers *plucked*. Like most very old slang terms, its origin is doubtful.

Artificial education ought to be an anticipation of natural.—Huxley might have carried the province of artificial education a little further; it ought not only to anticipate the natural education not yet received, but should also supplement by interpreting and adding to that already acquired.

That man, I think, etc.—This and the concluding paragraph would require a longer note than space will admit of. Try your hand at a critical estimate of Huxley's position, and do not be afraid to differ from him if you think his position untenable. No man would more delight in seeing such an exercise of a vigorous intellect than would the celebrated author of the extract.

DINAH MARIA MULOCK CRAIK.—1826–

Too Late. Extract XCIV., page 416.

Biographical Sketch.—Dinah Maria Mulock was born at Stoke-upon-Trent, in the year 1826, and had barely passed the years of girlhood when she began to acquire celebrity as a novelist and tale-writer. Her first novel, *The Ogilvies*, was published in 1849, and for several years afterwards her annual addition to the number of English novels was expected as regularly as the seasons. *Olive* appeared in 1850; the *Head of the Family*, in 1851; *Agatha's Husband*, in 1852; but the zenith of her fame and popularity was not reached till 1857, when the publication of *John Halifax, Gentleman*, raised her to a high rank among the romance writers of the period. She has since published a large number of volumes, consisting of novels, poems, tales, and miscellaneous productions, under such titles as *Romantic Tales*, *Domestic Tales*, *Nothing New*, *Studies from Life*, *A Woman's Thoughts about Women*, and *Sermons out of Church*. In 1864 she was given a literary pension of $300 a year; and in the following year she married Mr. George Lillie Craik.

Too late has been a popular song for a long time, and deservedly so; there is a genuine ring of true pathos about it quite different from the sickly sentimentalism of the average boudoir favorite. **Smile sweet**; criticise the grammar; supposing *sweet* to be an adjective (not a substitute for an adverb), account for its use. **Drop forgiveness**, etc., cf. Portia's celebrated eulogium on *Mercy*.

CHRISTINA GEORGINA ROSSETTI.—1830–

Amor Mundi. Extract XCV., page 417.

Biographical Sketch.—Christina Georgina Rossetti, the gifted sister of two gifted brothers, was born in London, in the year 1830, two years after her poet-painter brother, Dante Gabriel. She is endowed with an apparently hereditary gift of word-painting, and her poetic imagination is of an order far above mediocrity. Indeed, some of her shorter lyrics are marked by an intensity of feeling, for which we must look to Mrs. Browning to find a parallel, while her best devotional pieces glow with an ardent fervor that

reminds the reader of some of the best hymns of the early mediæval period of psalmody. She has published the following volumes:—*The Goblin Market, and other poems*, in 1862; *The Prince's Progress*, in 1866; *A Pageant*, in 1881; and a volume of prose tales with the title, *Commonplace and other Short Stories.*

Amor Mundi.—Wordliness has shipwrecked many a noble life; and it is well, in this age of exciting pursuits, to have the eyes opened to the hidden horrors which fate has in store, to reward the wilful choice of the "down-hill path." **Where are**, &c., sticklers for accuracy would prefer *whither;* but *where* has effectually usurped the two-fold function, and will continue to hold it in spite of all the protests of finical grammarianism. **An it please;** explain the origin and meaning of *an* in this sense. **And dear she was**, &c. It would be difficult to find a more intensely vivid painting of the idea here so felicitously expressed; note especially the graphic beauty of the image in the last line of this 2nd stanza, note also the terse vigor with which she describes the successive instances of neglected warning, and the suddeness with which the moral of the poem is enunciated in the closing line.

EDMUND CLARENCE STEDMAN.—1833–

TOUJOURS AMOUR. Extract XCVI., page 418–

Biographical Sketch.—EDMUND CLARENCE STEDMAN was born in Hartford, Connecticut, on October 8th, 1833. He was educated at Yale, and after finishing his university course he was appointed editor of the Norwich *Tribune* in 1852, and of the Winsted *Herald* in 1853. Subsequently he went to New York and became a regular contributor of poetry to the New York *Tribune*. During the rebellion he served as War Correspondent to the New York *World*, and afterwards studied law for a time, but never practised. After a short service as private secretary to Attorney-General Bates, at Washington, he settled as a stock-broker in New York, and contributor of miscellaneous papers to the pages of the *Atlantic Monthly*, the *Century Magazine*, and other high-class periodicals. He is the author of a great number of *Poems* and miscellaneous treatises or essays on the *Victorian Poets*, 1877; and is at present engaged in putting the finishing touches to a work on the Rise of Poetry in America, and to forthcoming translations of the Greek Idyllic Poets.

Toujours amour.—These two stanzas very prettily express the truth that love is no respecter of persons, ages, or conditions. **Little archer**, the mythological god of love, Cupid, is always represented as a graceful, cherub-like boy, armed with a bow and quiver full of arrows. **Foretoken**, foreshadow, i.e., I have not yet reached the time of life when I could experience the death of love.

THOMAS BAILEY ALDRICH.—1836-

ENGLAND. Extract XCVII., page 419.

Biographical Sketch.—THOMAS BAILEY ALDRICH was born on Nov, 11th, 1836, in Portsmouth, New Hampshire. In early life he spent three years in mercantile employments, but determined to give up business for the profession of literature, and soon began to be known as a graceful and ready contributor to popular periodicals. In 1855 he published *The Bells*, which the young student must not confound with the well-known poem of the same name by Edgar Allan Poe. The following year he issued the *Ballad of Baby Bell and other Poems*, and in 1877 a gracefully written prose story, entitled *Daisy's Necklace and What Came of It*. Returning to poetry he produced *The Course of True Love Never did Run Smooth*, in 1858, and *Pampinea* in 1861, the more important of his remaining poetical works being a volume of *Poems* issued in 1865, and another volume in 1874, the *Cloth of Gold, and other Poems*. He has also been a voluminious and highly successful prose author, having written the following novels in addition to the one mentioned above:—*Out of His Head* (1862), *The Story of a Bad Boy* (1869), followed at intervals by *Margery Daw; Prudence Palfrey*, the *Queen of Sheba*, and the *Stillwater Tragedy*. As editor of the *Atlantic Monthly* he has shown wonderful judgment in his selection of writers, and skill in the combination and 'make-up' of his materials.

England might have been written by the most patriotic John Bull in the old country; but the tribute to her greatness is all the more graceful and acceptable for coming as it does from the heart and head of an affectionate cousin instead of from a son. **The sea,** &c. Cf. Tennyson's "compassed by the inviolate sea." **The East,** the Indian Empire, and colonies in Africa and Australia. **Lioness** is the objective complement of *see* in the preceding line.

Won her, i.e., Popularity, which is here personified.

Rococo. (Extract xcviii., page 420.) The meaning of this word is 'antiquated,' 'old style,' i.e., an imitation of an old style of *vers de société*, allowing a considerable amount of playful raillery. **Machiavellian**, subtle, cunning, an adj. formed from the name of Machiavelli, an exceedingly wise and subtle Italian statesman of the Middle Ages, and author of a remarkable work on statecraft entitled *The Prince*. **She'll weary**, &c., this is the sting of the squib, as though he had learned her fickleness by experience.

JOHN READE.—1837–

Kings of Men. Extract XCIX., page 421.

Biographical Sketch.—John Reade, now of Montreal, was born at Ballyshannon, a seaport in the county of Donegal, Ireland, on Nov. 13th, 1837, and was educated at the Portora Royal School, Enniskillen, and subsequently at Queen's College, Belfast. Emigrating to Canada in 1856, he established the *Montreal Literary Magazine*, which, unhappily, met the same fate that has met so many similar native publications. He then joined the Montreal *Gazette*, and for some time divided his attention between journalism and private tuition. About 1859 he was appointed rector of the Lachute Academy, and a few years later was ordained by Bishop Fulford, when he removed to parochial duty in the Eastern Townships. Returning to Montreal about 1868-9 he resumed his connection with the Montreal press, and for the last sixteen years has been associate-editor of the *Gazette*, and an indefatigable contributor to various magazines. His style is singularly clear, and his tone is uniformly true to Nature and the soul of man. *The Prophecy of Merlin, and other Poems* was published in 1870, and contains so many things of first-class merit that the reading public is becoming anxious to see its successor. Mr. Reade has also written many spirited translations from the works of the Greek, Latin, French, and Italian poets, and his prose papers of a miscellaneous kind would fill some volumes, and would prove an acceptable addition to Canadian literature

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Kings of men. The language in this extract and the next is so transparent that there is absolutely no room for explanation; and so it is of all Mr. Reade's work,—if you understand the words you cannot fail to understand the sense—a valuable quality at all times, but especially so in an age of misty obscurity in literature. **Pigmy**, very small; in mythology the Pigmies, or Pygmies, are a race of dwarfs a cubit high, Gk. *πυγμη*.

Thalatta! Thalatta! (Extract c., page 421). This was the glad cry of the Greeks on first reaching the coast of the Euxine, or Black Sea, during their toilsome march under Xenophon after the failure of their enterprise in favor of Cyrus, against the king of Babylon. The words are Greek, meaning The Sea! The Sea! Note the imitative harmony of the anapæstic feet, and the general truthfulness of the whole description. If it were not for the "moan of the pines" one would suppose the author to be listening in fact, as he is in thought, to the thunders of the surge as it lashes the rock-bound coasts of his native Donegal. **Lone seer,** St John on Patmos. **To the east**, in Ireland.

ALGERNON CHARLES SWINBURNE.

THE FORSAKEN GARDEN.—Extract CI., page 422.

Biographical Sketch.—The "fleshly school" of sensual poetry is but lightly represented in our literature, and if it were entirely unrepresented neither the morals nor the literature of the community would greatly suffer by the omission. There is not the slightest fear of the morals of the English speaking world being permanently tainted by even the most musically composed descriptions of loves that are merely passions—passions that are merely lusts. The sober Briton recoils from the description of a Cleopatra that can find no image for herself and Antony so suitable as that of a wanton tigress yielding to the claws and fangs of her savage mate.

ALGERNON CHARLES SWINBURNE, son of Admiral Swinburne, and grandson of Lord Ashburnham, was born in London, 1837, educated at Eton, matriculated in Oxford, but did not remain to take a degree, making, instead, the tour of Italy in company with Walter Savage Landor. Whether from Landor or others, Swinburne early imbibed the agnostic dreariness of the age, and it is very probably due to the inevitable heart-coldness of all agnostic writings that the poems of the most gifted verse writer of our day are ignored by the great bulk of even the reading public. Many of his poems exhibit poetic faculties of the very highest order, combined with a mastery over the technical difficulties of metrical composition unsurpassed in any age; but many of them are tainted by a materialistic sensuality, many by an agnostic negativeness,—qualities that have not yet been able to commend themselves to any large section of the community. *Atalanta in Calydon* was his first successful poem, his first volume of poetical effusions having fallen flat and unnoticed; *Bothwell*, *Chastelard*, and *Mary Queen of Scots*, constitute a tragic trilogy, i.e., a series

of three tragedies, each pivoting on the same central fact or idea as the others. His *Songs before Sunrise* is a poetic glorification of republicanism from an ideal standpoint. His *Songs and Ballads* provoked an unusual outburst of literary criticism ; and if the poet was somewhat roughly handled, he, of all men, has no right to complain, for no man more ruthlessly tramples on the most sacred beliefs of men, more scornfully scoffs at what most of us hold sacred than does Algernon Charles Swinburne.

THE FORSAKEN GARDEN

This extract exhibits fairly some of the excellences of Swinburne, and some of his defects, though in a less degree. It illustrates his mastery of language and metre, betrays the pre-Raphaelite minuteness of his descriptive word-painting, shows his fondness for alliteration, and is sadly marred throughout by the shadow of agnostic uncertainty that has robbed so many of Mr. Swinburne's finest poems of their beauty and their strength. The metre is anapæstic, with occasional substitutions of equivalent feet, and here and there a redundant syllable. Scan the first stanza, marking the accented syllables. Is a trochee an equivalent for an anapæst ? Give your reasons. Is an iambus ? why ? Is a spondee ? why ?

Ghost of a garden—Note the force of the expression : is it heightened by the alliteration ? Point out other alliterations in the stanza. Is there a climax in the seventh line.

Long lone land—Note the persistency with which the poets of the sceptical school dwell on the idea of loneliness. *See* notes on Matthew Arnold.

The thorns he spares, &c.—After all, this Positivist way of looking at things is not much more cheerful than the old Christian way ; is it ?

Not a flower to be prest—Note the effect of the negatives here.

Burns sere—A. S. *seár* = to dry up.

Love was dead—is the modern 'utilitarian' way of stating these Gradgrind facts : with this contrast SOUTHEY in the *Curse of Kehama*,—

"They sin who tell us Love can die."

The same dreary notion of annihilation pervades the next stanza.

Sheer cliff crumble—A. S. *seír* = bright, thence clear, unimpeded, perpendicular.

Death lies dead—the imagery in the last stanza is fine, and is quite in Swinburne's style. Is Death self-slain according to the views of orthodoxy ?

AUSTIN DOBSON.—1840–

A Ballad to Queen Elizabeth of the Armada of Spain.

Extract CII., page 424.

Biographical Sketch.—Henry Austin Dobson was born in Plymouth, England, on January 18th, 1840; his parents having removed to the island of Anglesey, he was educated at Beaumaris, and afterwards at Coventry, finishing his student career at Strasburg. In 1856 he received a clerkship in the Board of Trade, and began his public literary career as a contributor, in 1868, to *St. Paul's*, the magazine started under the editorial supervision of Anthony Trollope, the novelist. Mr. Dobson was the first to introduce the peculiarly French forms of the rondeau, ballade, villanelle, triolet, etc., into English verse; styles that in most hands would of necessity degenerate into mere tricks of word-squeezing, but over which he has acquired such control that the artificial mosaics of his construction are a very close imitation of the natural rocks and pebbles of the Muses grotto. In 1873 he published a volume of *Vignettes in Rhyme and Vers de Société*, followed in 1877 by another volume bearing the fantastic title *Proverbs in Porcelain*. A reprint of a selection from these volumes was made in the United States, and afterwards republished in England in 1883 as *Old World Idylls*, and had an extraordinary success, as had also his *At the Sign of the Lyre*, which appeared in 1885. Besides namby-pamby versifying, however, Mr. Dobson has done some substantial literary work, and has written a goodly number of articles of various kinds for the *Century*, *Cornhill*, *Blackwood*, and other magazines. He wrote the *Life of Hogarth* in the series of 'Biographies of Great Artists,' and the Lives of Prior, Praed, Gay, and Hood, for Ward's English Poets. The *Life of Fielding*, in John Morley's English Men of Letters series, is also from his pen, and he is now engaged on a *Life of Steele* for Longman's English Worthies.

Ballade is the French name of a species of lyric that admirably suits the weak French language with its easy rhymes and general airy lightness. Note the peculiar structure of the poem and the curious arrangement of the rhymes. **King Philip** of Spain, who organized the Armada under the Dukes de Medina Sidonia and Parma to uproot the Protestant religion by dethron-

ing the Queen of England. **Heathenish names** have always been a bugbear to the honest Britisher. **To fagot,** to burn us. **Thieves**, pirates. **Galleons**, *see* Index. **Carackes,** not so large as the galleons, which were usually christened by the names of saints. **Would tack us**, to be pinned to a woman's apron-string is a common equivalent for 'to be effeminate,' 'to be degraded.' **Howard** was noted for his love of literature, as was **Hawkins** for his bluff seaman's manners and morals. **Bullet and chain**, the ball and chain worn by slaves at the galleys; **Gloriana!** a fanciful name of Queen Elizabeth, often used by the poets of her court.

Andrew Lang (1844–), was born at Selkirk, on the 31st March, 1844, and educated at Edinburgh, St. Andrew's, and Balliol College, Oxford, where he highly distinguished himself, and was afterwards chosen a Fellow of Merton College. In 1881 he published a volume of *Ballades in China* followed by *Helen of Troy* in 1882, and by *Rhymes à la Mode* in 1883. In prose he has written *Custom and Myth* (1884), and *The Mark of Cain* (1886), besides translations of *Homer* and the *Idylls of Theocritus*. He is a constant writer on the *Daily News*, and has carried on a long discussion with Max Müller and the supporters of the Solar myth interpretations in Comparative Mythology. **Extremes.** Moderation, known to the Greeks as *μεσότης*, and to the Romans as *mediocritas*, was inculcated in all systems of philosophy, by the ascetic Stoic not more than by the luxurious Epicurean.

Circe (Extract ciii., page 426). Circe was the name of the enchantress who turned the crew of Ulysses into swine on her island of Æa, near the coast of Italy. She was the daughter of Sol and Perse, and had killed her husband, a Sarmatian prince of Colchis, in order to secure his kingdom, before her father located her in Æa. **Triolet** is one of the new French styles of verse introduced by Dobson; note the rhythmic structure of the extract for an example. **Coquette,** a vain girl extravagantly fond of admiration, especially that of men, is the fem. dim. of *coq*, a cock, and the meaning is well given in the quaint old rendering of the Fr. verb *coqueter*, 'to swagger or strowte (*strut*) it, like a little cock on his own dunghill.'

CHARLES MAIR,—1840–

SCENES FROM "TECUMSEH." Extract CIV., p. 426.

Biographical Sketch.—CHARLES MAIR was born in the village of Lanark, a few miles from Perth, in the old Bathurst district of Upper Canada, on September the 21st, 1840, and received his education at the Perth Grammar School, and at Queen's College, Kingston. The lumbering interests of his father, who was one of the pioneer lumbermen on the upper waters of the Madawaska, gave him many opportunities of communing with Nature in all the solemn loneliness and grandeur of "the forest primeval"; and to these solitary studies of the woods and streams, in all their varying aspects, may be attributed the freshness and depth of feeling that give to his pictures of still life such a rich flavor of the wilderness, all redolent of the giant pines and hemlocks of Ontario. In 1868 he published *Dreamland, and other Poems*, but unfortunately, only a few copies had been put in circulation when a disastrous fire destroyed the remainder of the edition, then in process of completion in the bindery. In the same year he went to the North-West in the employment of the Government; but it seemed as though Fate had decreed that Mr. Mair must surmount unusual difficulties in his journey up the heights of Parnassus: his rich stock of literary material was scattered to the winds during a series of thrilling dangers and adventurous escapes in the first Rebellion of the Half-breeds; and after several ineffectual attempts, made subsequently, to recover his lost treasures, he resolved, for a time at all events, to abandon the profession of literature and adopt the more lucrative calling of a fur-trader. Accordingly he settled first at Portage la Prairie, and afterwards at Prince Albert, where he at rare intervals indulged himself and his readers by a stray paper in the *Canadian Monthly*. The coming storm of the second Rebellion of the Half-breeds drove him before it about the year 1883–4, and he settled with his wife and children at Windsor, Ontario. Here he began to write the work that is destined to hand down his name to posterity, as the first purely Canadian writer to successfully dramatise a national subject of purely Canadian interest; the composition was, however, interrupted, and suspended for a time, by the actual out break of hostilities in the North-West; nor was it till some time after the return of the Volunteers, with whom he had served in the campaign as quarter-master in the Governor-General's Body Guard, that he was enabled once more to resume his pen, and complete the now well and widely known drama of *Tecumseh*. Now if this is intended

for successful presentation on the stage, all that need be said of it is that the author has made a wretched bungle of the whole affair from beginning to end. If he had any such intention, when he decided on his *dramatis personæ*, he should have stopped at once, made a complete recast of his characters from first to last, and altered his scenes with a view to sensational effect rather than to the absurdly untheatrical simplicity of natural beauty; there should, for instance, have been a disguised Indian with the mongrel brogue of the typical stage Irishman, and a dialectic Dutchman of phenomenal cowardice, relieved only by an heroic appetite for saur-kraut and schnapps; General Harrison should have spoken with the nasal drawl of a Connecticut vendor of wooden nutmegs; Mamatee ought to have been a typical old squaw, grim, gaunt, and grizzled, shrieking forth weird, witch-like denunciations from her toothless and cadaverous jaws; it would have been well, too, to introduce a couple of jolly tars, say on the deck of a gunboat on the Wabash, to dance extravagant jigs while they shivered their timbers and blarsted their sanguinary eyes to an alarmingly sanguinary extent;—and so on through all the others. Had Mr. Mair adopted some such plan as this, his drama would not, indeed, have been true to Nature nor to Art, but it would have been true to the requirements of the modern stage, people would have gone in crowds to see it, the soul of the sensation-lover would have rejoiced within him, and the heart of the business-manager have been right glad. The truth is, the play is too poetical and dramatic, that is, it is too true to Nature, to succeed on the stage, and it is hardly probable that it was written with a view to its being acted; but regarded simply as a dramatic poem, there can be only one opinion about it. While it would not be true to say that it contains nothing objectionable, for it *has*, occasionally, harsh lines, unmusical language, and common-place expressions, it is unqualifiedly true to say that it contains many beauties of the rarest kind, and the beauties so far outnumber and outweigh the defects, that these may readily be allowed to count for nothing, so small and trifling are they in the general account. It is to be earnestly hoped that Mr. Mair will not allow his dramatic and poetic gifts to grow rusty for want of use, but that he will continue to dig, now that he has so well broken the ground, in the rich mine of dramatic scenes and incidents, so plentifully scattered through the early history of his native land.

SCENES FROM "TECUMSEH."

The language in these extracts is so intelligible, and the style so clear and luminous, that there is hardly room or need for expla

nation of any kind. Read the foot-notes in the Reader very carefully, and refer to Canadian History for an account of the great Indian Chief.

p. 427. **My grave,** meaning that she may drown herself. **Harping,** sounds as of a harp.

p. 430. **Trepann'd,** trapanned, entrapped; Fr. *trappe*, Eng. *trap*, not the the same word as *trepan*, to remove a piece of the skull, which comes ultimately from Lat. *trepanum*, Gk. τρύπανον, a borer. **By Manitou,** the Great Spirit. **Osprey,** the bald buzzard, fishing eagle, fish-hawk; corrupted from *ossifrage*, lit bone-breaker, Lat. *os*, bone, *frango*. to break. **Magic bowl,** in which the sacred 'medicine' was kept.

p. 434. **Needful corn,** corn that we need. **Draw across,** withdraw, draw off, depart. **Instant care,** immediate attention.

p. 435. **Harriers,** derived from an obsolete verb *harry*, to make a predatory incursion.

p. 436. **Strike for,** instantly start towards; the word is hardly dignified.

EDMUND WILLIAM GOSSE.—1849–

THE RETURN OF THE SWALLOWS.—Extract CV., page 437.

Biographical Sketch.—Among the minor poets of our day EDMUND WILLIAM GOSSE is one from whom it is not unreasonable to expect something greater and better than anything he has yet achieved. Some of his *Madrigals, Songs, and Sonnets* exhibit not only a refined and correct poetical taste, but also an unusual command over the difficulties of language and metre,—a command without which poetical success is impossible in our hypercritical, semi-poetic age. Gosse was born in London, England, in 1849, his father being Philip Henry Gosse, a not undistinguished Fellow of the Royal Society. Immediately after leaving school he was appointed one of the assistant librarians at the British Museum, and some eight years afterwards, translator to the Board of Trade. He has several times visited the continent of Europe, not with the listless apathy of a blasè sight-seer, but with the eager delight of an enthusiastic student anxious to find out all that could be found of the languages, the manners, and the literature of the people with whom he came in contact. *King Eric: a Tragedy*, is the principal poetic result of these visits, while in prose they have given us his *Northern Studies*, a book worthy of a more cordial welcome than it seems to have received at the hands of the reading public. His *Life of Gray*, in the "English Men of Letters" series, is his only other important prose work; in poetry he has

written, in addition to the above, *On Viol and Flute*, a collection of lyrical poems; *The Unknown Lover*, a drama, and another collection of fugitive pieces entitled *New Poems*, besides contributing literary and critical essays to the Magazines and Reviews.

THE RETURN OF THE SWALLOWS.

This short poem requires very little in the way of comment or annotation; it has no moral to enforce, and is simply an unpretentious, though musical, description of an incident of ordinary occurrence. The metre, dactyls and trochees, with occasional substitutions, strikes the ear with a joyous ring well adapted to the theme.

Shivering with sap—with the sap pulsating through it, as the blood quivers in the veins of an animal.

Said the larks—This *said* is very tame.

Shoot—spirally—alluding to the spiral course of the British lark in its rapid, almost vertical, ascent high into the air.

Fluted the thrushes.—The clear flute-like note of the thrush is more forcibly expressed here than is the clear note of the lark by the weak *said* of the second line.

White Algiers—with its bright bazaar "in the broad white dreamy square" would be the last halting place of the swallows before their northern flight. The city, like all Moorish towns, forms a conspicuous object in the landscape, the houses being all whitened to a dazzling brightness.

All at once—old sweet tones.—What is assonance? Is this an example of it? Explain your answer clearly.

Dingles—is a doublet of *dimbles*, which is only another form of *dimple*, the diminution of *dip*, i.e., a little hollow or dell.

Daffodils.—Other forms are *daffadilly*, and *daffadowndilly*, a flower of the lily tribe. The initial *d* is a corrupt addition to the word. Old Fr. *asphodille;* Lat. asphodelus; Gr. ἀσφόδελος.

Alien birds.—Used in its original sense = strange, foreign.

The sad slave woman—gives a human interest to the poem and forms a touching picture of hopeless submission to her lot, as she looks up for a second from her ceaseless toil and sighs "to-morrow the swallows will northward fly" to that land of freedom that she, poor soul! may never hope to reach.

MARY F. ROBINSON, 1857–

DAWN ANGELS. Extract CVI., page 438.

Biographical Sketch.—MARY F. ROBINSON, the eldest daughter of George F. Robinson, F.S.A., was born at Leamington, Warwickshire, in the heart of England, on the 27th of February, 1857, and after the usual child's course of study, attended University College, London, for several years, where she highly distinguished herself, especially in the study of the language and literature of Greece. In 1878 she published her first volume of poems under the fanciful title of *A Handful of Honeysuckles*, followed in 1880 by the *Crowned Hippolytus*, a spirited, and, withal, a scholarly translation from Euripides. After a short interval she published *Arden*, a novel; and in 1883 wrote excellent sketches of *Emily Brontë*, and *Margaret, Queen of Navarre*, for the 'Eminent Women' series. The *New Arcadia and other Poems* appeared in 1884, and *An Italian Garden* in 1886. Both volumes contain pieces of exquisitely feminine grace, charmingly expressed in language of refreshing clearness and simplicity.

Dawn Angels. It would not be easy to find another passage in literature wherein the advent of the 'rosy-fingered daughter of the Morn' is announced with so many pretty fancies so daintily expressed. **Welcome** to the dawn, **or warning** to the sleepers. **Shun the light** of day, the direct rays of the Sun, not those reflected from the Moon; *see* the following stanza. **Bars of Heaven**, which close it to prevent unwarranted exits or entrances. **Dream-element**, "such stuff as dreams are made of" is probably the least material substance ever imagined for the corporeal texture of "shining spirits." **Those remaining**: how would the meaning be affected by placing a comma after *those?* **Sound was Light**; note the gradation of this fine poetic fancy,—the faint music of their wings is the Light, the strong song of their voices, the Day.

Le Roi est Mort. (Extract cvii., page 439). Le Roi est Mort, Vive le Roi! The King is Dead, Long Live the King! was the salutation with which French courtiers were wont to announce the death of one king and hail the advent of his successor. Here the salutation stops at the announcement, for King Love is

dead, and there is no successor to be hailed as king. **Magnify**, speak highly of his reign. **Sure**, surely, of a truth. **Would have**, would wish, or will, to have; something stronger than the mere auxiliary *would*. **Days a-dream**, days spent in dreaming. **Might and main**, a reduplication for emphasis; cf. time and tide, kith and kin. **Heathenesse**, the state or kingdom of heathenism; and dying an unbaptized, misbelieving heathen, he could never rise again.

CHARLES G. D. ROBERTS.—1859–

To Winter. Extract CVIII., page 440.

Biographical Sketch.—Charles G. D. Roberts, M.A., was born at Douglas, New Brunswick, in the year 1859, and was educated in Fredericton, where he graduated with high honors in 1879, at the close of a successful course in the University of New Brunswick. He was for some time connected with the cause of primary education in the city of his childhood, as principal of the York Street School, but soon abandoned teaching for the profession of literature and the career of a journalist. Removing to Toronto, the intellectual capital of the province of Ontario, if not of the Dominion, he was for some years engaged in journalistic and general literary work of various kinds, being one of the most acceptable contributors to the columns of *The Week*, of which Goldwin Smith was the chief editor. About two years ago he once more entered the teaching profession, but in connection with higher education, this time, as Professor of English Literature in his own Alma Mater. *Orion and other Poems* is the only volume he has yet given to the world, but the marked excellence of many, of most, indeed, of these poems, and the cordial reception with which they were welcomed by the reading public, leads to the hope that it may not be long till we are favored with a companion volume to *Orion*. His language in his poems is always clear and exceptionally well-chosen, and his verse is often marked by an earnestness and strength, that tell of a large reserve fund of intellectual force and poetic imagination on which he can always draw at pleasure.

To Winter shows Professor Roberts' skill in word-painting, and the complete mastery that he has already acquired over the technical difficulties of versification. He is possessed of a keen and subtle insight into the various moods of nature, and he paints them

with a good deal of realistic force and delicacy. **Intermediate land,** the season lying between the "rich completeness" of the Autumn, and the "budding sweetness" of the early Spring. **Liquid Sobbing;** note the imitative harmony in this and the next ten or twelve lines; and mark the artistic skill with which he contrives to bring in the description of other seasons in contrast to the winter.

p. 441 **Orchestra,** used here for the instruments of music, is a pure Greek word, literally meaning 'dancing place,' i. e., the space on which the chorus stood in the ancient Greek theatre. **Grosbeak,** or *grossbeak*, is so called from the thickness of the base of the beak, or bill; it is a hardy little bird, related to the finches and linnets.

p. 442. **Lush,** literally 'juicy,' hence 'rich,' richly-colored.

AMANDA T. JONES.

ABIGAIL BECKER. Extract CIX., page 442.

Biographical Sketch.—MISS AMANDA T. JONES was born in Bloomfield, Ontario County, in the State of New York, on the 19th of October, 1835. She is descended from the old Puritan stock—emigrant Quakers and French Huguenots—by whom the early destinies of this continent were so largely influenced; her great-grandfather was one of the officers in that gallant band of makers of history who followed the heroic Wolfe to death and victory on the blood-stained plains of Abraham; her grandfather devoted his fortune and his life to the sacred cause of freedom in the American Revolution; and, during the unhappy internecine war that followed the secession of the Southern States, her own spirited war-songs revived the drooping courage and re-awakened the flagging zeal of many a desponding soldier of the Union. In early childhood she spent nearly two years in Glen Elgin, near Jordan village, about nine miles from St. Catharines, and the memories of her Canadian residence afterwards inspired her to write *Glen Elgin*, and two or three other pretty little youthful poems, in her first volume of poetry, *Ulah and Other Poems* (1860). In 1866-7 she published a collection of some of her war-songs and miscellaneous pieces under the title, *Atlantis and Other Poems;* many of these have a martial ring about them that would do no discredit to the most heroic laureate of her country, and it is gratifying to note that recent volumes of "Selections" are according some of them an honored place—indeed, no anthology of

the Rebellion would be complete that did not contain a goodly number of Miss Jones' battle pieces. She became literary editor of the *Western Rural* of Chicago, in 1869; and subsequently edited a highly and deservedly popular young people's publication, *The Bright Side*, which was, alas! for ever darkened in the disastrous ruins of the Chicago fire. Editorial labors of an exacting kind, and, not improbably, the nervous shock of that world-famous conflagration, broke down for a time a constitution that had never been of the strongest, and forced her to take refuge in a popular sanitarium, or health resort, where she increased her own comforts and contributed to the pleasure of a number of her readers by writing a series of charmingly told stories for the young. Since that time she has been compelled to be exceedingly careful in the indulgence of her taste for literary pursuits, but has, instead, sought health and strength and life in the out-of-door and workshop employment of an inventor,—a change not so much in kind as in degree, for, after all, the 'poet' is the 'maker,' the 'inventor.' Occasionally, however, she has been able to turn aside into the garden of poesy; and her contributions to the pages of *The Continent*, *The Century*, and its predecessor, the old *Scribner's*, abundantly prove that her present occupations, if more manual, are not less mental than those of the *littérateur*, pure and simple. *A Prairie Idyl and Other Poems*, published anonymously in 1882, was the product of her Muse, and was received with a just and generous appreciation by the most discriminating critics on both sides of the Atlantic. Her spirited ballad, *Abigail Becker*, was first published in *The Century* Magazine, and though it was somewhat of a new departure for the authoress, for she has not been a *ballad* writer heretofore, it exhibits natural poetic powers of a high character, and a mastery over the artificial difficulties of versification very rarely, and never easily, attained. This fine poem would of itself be enough to establish her claim to a high rank among the poetesses, and the poets, too, of America; and it is to be hoped that the cordial welcome extended to this and other recent products of her genius will be an encouragement to her to continue her labor of love in fields so well suited to her powers.

Abigail Becker. *See* the last paragraph of the Preface to the High School Reader, page iv.

The late Captain E. P. Dorr, of Buffalo, was one of eight men who rode across in a sleigh from the mainland to Becker's cabin, on the Island of Long Point, the day after the rescue of the seven sailors by Mrs. Becker's unaided exertions He told the story to

Whittier in the hope that he would write a poem on the theme, but the great 'Quaker Poet' simply turned it into a 'pot-boiler' prose tale for the *Atlantic Monthly*. Afterwards, the gallant captain, who could appreciate a deed of heroism and was never tired of sounding Mrs. Becker's praises, fortunately related the incidents to Miss Jones, and thus secured the embalming of Mrs. Becker's memory in a poem that deserves to find a place for generations yet to come in the school "Readers" of Ontario. Captain Dorr did more than this: he procured for his heroine the handsome gold medal of the New York Life-Saving Society; he urged her claims so successfully on the Parliament of Canada that a piece of land, valued at a thousand dollars, was given her in recognition of her bravery; and he held a *soirée* in her honor at the old Lovejoy House, resulting in the contribution of some thousand dollars to the somewhat bewildered recipient of his bounty. As long as men shall love to read of the heroism of Ida Lewis and Grace Darling, so long shall all Canadians love to dwell on the record of a heroism far greater than theirs, the unparalleled exploit of good strong-bodied, simple-minded, warm-hearted Abigail Becker.

The metre of this graphic dramatic ballad is admirably suited to the requirements of spirited and rapid narrative, and the fair authoress handles it with exceptional judgment and skill. Each stanza consists of three iambic tetrameter verses, followed by an iambic trimeter, and the rhymes are alternate, first and third lines rhyming together, and also second and fourth.

p. 442. **The wind, the wind;** how is this figure commonly named? Note the frequency of its occurrence throughout the poem. **Lunged,** a term borrowed from the fencing-school, is an abbreviation of *allonge*, to step forward swiftly and thrust with the sword,—hence, to plunge forward. **Long Point** Where is it situated? The point and surrounding marshes have been leased by a joint-stock company of gentlemen for sporting purposes, and the woodcock, snipe, and other game are strictly preserved.

p. 443. **Either side;** parse *side*. **Lake or sound;** distinguish the meanings of these words. **Kingfishers;** write a brief description of each of the birds mentioned in this stanza.

Careen'd, lit. turned, or lay over far enough to expose her *keel;* Lat. *carina*. **Main and mizzen;** what is the usual order in which these words are placed? **Pounded over;** note the careful accuracy with which technical terms are employed.

p. 444. **Off on shore,** that is, on the mainland, not on the island where the scene is laid. **Make ready all;** parse *all*. **Barefoot;** this is no mere poetic embellishment; the world had not been kind to trapper Becker, and neither his wife nor any of their seven or eight children could afford the luxury of being shod

It is gratifying to know that Mrs. Becker's heroic exploit was the dawn of a better and easier time for herself and those near and dear to her; *see* introductory note above. **Quaggy lands**, marsh, quagmire. **Through her hands**; what was her object?

p. 445. **Swim or sink**, analyse and parse these words. **The bar**, the sand-bank, which *bars* the passage to deep water. **It struck.** Note the fine poetic conception in this stanza; the breaker is represented as not only instinct with life, but endowed with the powers of natural affection, "*loath* to flood the world."

p. 446. **Lash'd the deeps**; it is not usual to form a plural of adjectives used as nouns, as is done here and on the next page,—"To gloomier deeps;" COWLEY, however, has "the *deeps* of knowledge."

p. 447. **Widows twain shall mourn**; prolepsis, or anticipation; *twain* is from A.S. *twegen*, the masc. form, while *two* is from the fem. and neut. form, *twá*. **Three fathoms**; A.S. *fädhom*, lit. the space embraced by a man's *extended* arms,—root *pat*—to extend; cf. Lat. *patere*, to extend, lie open. **With both**; Mrs. Becker's strength was enormous,—but, then, she was of the heroic build in body as well as in soul, standing full *six feet two inches*, all 'barefoot' as she was. On the completion of the rescue, one poor fellow stuck fast in the "quaggy land," through which they were all dragging their weary limbs knee-deep in the half frozen slush and mire, and being utterly incapable of getting along he insisted bravely that the others should go on without him; Mrs. Becker caught him up and carried him in her arms to the door of her hospitable little cabin. **As Christ were walking**, as if, as though; parse *were*.

p. 448. **Dropp'd her head** is not a misprint for *drooped;* it is the homely, but graphic, expression employed by Captain Dorr in relating the story to Miss Jones. **She blush'd; what** trait of Mrs. Becker's character is revealed by these words?

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